

## **Input 2007**

LUGANO > SWITZERLAND

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PART ONE

PART ONE

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# Welcome to Input 2007 in Lugano

## Armin Walpen



### 1. WELCOME TO INPUT 2007 IN LUGANO

**Armin Walpen Director General of SRG SSR idée suisse, Host of Input 2007**

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Input invites us to reflect on the meaning and the future of public service broadcasting. Evaluating programmes is an integral part of our daily work. We uphold quality entertainment; we aim to remain a recognized source for believable and independent news coverage; and we pay special attention to all aspects of society, both within and outside the mainstream. Our range of programming acts as a critical force, an alternative to sensationalized content.

This is not a contradiction, but rather part of a continuous process in which it is essential to know how to respond appropriately, without falling back on textbook solutions. All the more so, when modes of access to programming content are becoming increasingly diverse and technologically advanced: from High Definition to mobile information and internet services “on demand”.

The search for new content and new formats would be meaningless, without the will to understand how the advent of new technologies continues to change the way we work. We are moving from a pyramidal hierarchy, in which an exclusive number of professionals selects and arranges content for everyone else, toward a structure in which the users play an active role in exchanging and arranging media products. The public will migrate toward those services which best correspond to their interests, forming clusters of reference created in line with specialized approaches and inclinations.

We are faced with a variety of questions. Above all, the question of responsibility. The uninterrupted flow of texts, images and sounds does not necessarily guarantee quality or the democratization of information. A further important question is that of the generation gap, which could be widened by advances in technology combined with a rigid selection of content.

A public service broadcaster must also consider the question of its status: a “reactive” service based on established and definitive norms? Or rather a service which offers open paths toward a future which is yet to be determined? The concept of “offering” programming should return to its original meaning, which also involves dialogue with the public – a public we know is becoming increasingly connected, which will continue to seek means of interacting with programming content as it is proposed by broadcasters.

It is with special pleasure that I welcome the Input Conference to Switzerland, where it will continue to raise these and other questions. Both the evening panels, and the rigorous selection of programmes produced around the world during the past year, will allow us to examine the merit of our most recent activities and to confront the uncertainties which also provide the stimulus for our future work.

# Welcome to Input 2007 in Lugano

## Claudio Generali



### 1. WELCOME TO INPUT 2007 IN LUGANO

**Claudio Generali President of Input 2007**

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As the president of Input 2007 I extend a warm welcome and wish you a productive stay in Ticino. Along with my good wishes, I would also like to offer some reflections on the legitimacy of financing for public service radio and television.

Most public broadcasters depend on a system of mixed funding, where income from licence fees is supplemented by advertising and sponsoring. The extent of this additional income varies from country to country, but essentially all broadcasters face the same problem: the need to secure future funding for ongoing productions – where costs increase more quickly than the rate of inflation – but also for the urgent investments required by continuous technological developments.

Many of the current debates about public service broadcasting start from the assumption that the audiovisual media sector differs from other forms of industrial production, especially because it is meant to fulfil specific goals in the public interest and for the general benefit of society. Television, even more so than radio, has been a great equalizing force within modern society. At the same time, television has been open to a multiplicity of voices of differing social or regional origin, all of which coexist within a national territory. SRG SSR idée suisse, the host of Input 2007, provides a good example. Following a secular tradition of coexistence, Switzerland's public radio and TV broadcaster has dedicated enormous resources to programmees for linguistic minorities, in order to promote tolerance between diverse ethnic and cultural groups. The resources required to fulfill a task of such vast dimensions would be unthinkable within a company based solely on commercial principles.

Although there is a broad consensus about the assumption that public broadcasters' management of radio and TV in the public interest can provide important benefits to society as a whole, there is no consensus when it comes to the question of which methods should be used to achieve these objectives. Public funding has become an uncomfortable issue; especially the recent proliferation of content providers and the ensuing fragmentation of audiences has raised the question of its political legitimacy. Licence fees, as a non-progressive form of taxation, are facing increasing opposition. Perhaps it would be more fair to institute a system of direct financing by the government: radio and TV, like other public service sectors, would receive funding through public expenditure. But how would this proposal affect the broadcasters' independence? What would happen to the continuity and stability of their funding, if it were to be linked with the government's fiscal and economic policies? And what about direct interference by the political powers?

I believe the time has come to take into consideration new models for public service broadcasting. It is possible to imagine alternative ways of collecting fees, in the same way that we are constantly engaged in rethinking new programming models.



### 1. WELCOME TO INPUT 2007 IN LUGANO

**Tiziana Mona Director of Input 2007**

It has taken thirty years for the spirit of Input – which first saw the light in Bellagio, on the shores of Lake Como – to return to the region and reach Lake Lugano, located just a few kilometres away. Thirty years is not a long time if we take into account that this spirit is as lively as ever and that many of us are prepared to devote our labour, means and creativity to it. But it seems like a long time if we look at the epochal changes which have occurred within audiovisual media around the world during these past three decades.

At the Lugano conference we will have the opportunity to relive some of the pioneering spirit that characterized the Bellagio meeting, which was attended not only by representatives of the most important public service broadcasters in Western Europe and North America, but also by a representative of the avant-garde of video art: Nam June Paik. We are thus very proud to announce that Input 2007 will feature a selection of important works by the great Korean-American video artist who passed away last year. In addition, we provide Input participants with the opportunity to discuss the relationship between video art and television, and to discover that there are still spaces within which such creative encounters may occur.

Above all, however, Input 2007 will be the place to screen innovative projects, to reflect on possibilities for the future, and to discuss how public service broadcasting may respond to these new developments. The challenge is global, and requires global solutions. However, the question remains: to what extent may a proposed model be applied across the board, and to what extent – given our fundamental responsibility to inform, educate and entertain – must public service programming continue to be tailored to a specific cultural context?

At the same time, we must not forget that Input is also a festival: a feast of ideas, discoveries, and debates; a special opportunity to get to know a country and its people, culture, traditions and cuisine. We will do our best to ensure that your stay in this southern corner of Switzerland is as pleasant, and full of new discoveries, as possible.



Input was launched exactly 30 years ago as a North American and Western European exchange of ideas and programmes. Today Input includes programmes and delegates from all continents and more than 60 countries. Input began at a time when public service broadcasting was uncontested, but its founders were aware that without innovation, stagnation sets in. Input is a miracle which survives without bureaucracy, funding or infrastructure: it runs on passion, imagination, loyalty and that precious volunteer spirit.

Input is neither polite nor politically correct. We question and challenge the programmes, the filmmakers, the decision makers and the whole milieu of broadcasting. In a world where there are film festivals every single day, Input is unique because: it places the individual programme and programme maker at the heart of the conference; it is a television conference made for professionals by professionals; it gives professionals the opportunity to devote a week to reflecting on the innovations and challenges of the profession together with their peers from around the world; and it offers no red carpets and no prizes, but simply the passion of the story, the programme, and the craft that went into making it.

Input contributes to global TV excellence by helping participants keep abreast of developments around the globe. We deliberately seek out programmes that answer some of the dilemmas faced by every public broadcaster. How to make prime-time programmes that are both popular and intelligent? How to attract younger viewers while retaining older ones? How to produce quality fiction with shrinking budgets? How to make arts and culture coverage more attractive to viewers? How to cover sports events which demand prohibitive licence fees?

When you leave the Input conference, you are filled with fresh ideas for programme innovations which you can try in your own constituency. You have enlarged your network of international contacts and potential partners. You are empowered by the understanding that you are not alone, but part of a family of people who care passionately about television storytelling and who are aware of its power and responsibility.

In these times, when globalization and free market slogans threaten to drown out diversity, public television must fight back with better, more original programmes and with imaginative use of the new technologies. It must confront those who regard culture as a commodity and viewers merely as consumers. It must do so with the kind of bright, attractive, thought-provoking programmes which you will find here. The conference, dear delegates, is yours. Your discussions and debates will bring it to life. We hope that while you enjoy the beautiful scenery of Lugano, you will also help make this 30th year of Input a great one.

# Welcome to Input 2007 in Lugano

## Giorgio Giudici



### 1. WELCOME TO INPUT 2007 IN LUGANO

#### Giorgio Giudici **Major of Lugano**

Lugano, with its 14 districts, is the largest city in Canton Ticino, as well as its economic hub. It is home to Switzerland's third largest financial centre and boasts a rapidly expanding commerce and tourism sector. Lugano is a thriving city, and is currently devoting its energies to a number of large-scale urban development projects, and to dynamic promotional strategies on an international scale.

Lugano has a long cosmopolitan history, sustained by residents of over 140 nationalities and by widespread knowledge of the three national languages and English. These aspects have shaped the city, giving it a spirit of openness which encourages encounters between individuals and cultures.

The landscape in and around Lugano features magnificent panoramas year-round, thanks to the presence of the lake and the mountains beyond. I hope that Input's conference delegates will have the opportunity to take in some of this beauty.

From Renaissance times until today, the region around Lake Lugano has maintained a tradition of producing excellent architects; Mario Botta is currently the most prominent example. With the Università della Svizzera italiana, Lugano has developed another important source of technical know-how, providing in-depth education in media studies and audiovisual production.

As we know, with the liberalization of the market and the development of modern communication technologies, audiovisual production has become much more complex and specialized, not to say increasingly fragmented and highly competitive. The relationship between television broadcasters and spectators has been radically transformed, moving toward user-generated content. In this situation, the sophisticated television viewer may enjoy a wider range of choices, but the excess of information can also be disorienting – for older as well as younger audiences.

And yet, fulfilling the public service mandate – whether with educational programming, cultural coverage, or entertainment formats – is becoming an increasingly important task with implications for society as a whole. Public broadcasters play a crucial role in preserving regional and national identity and local traditions, thus counterbalancing the levelling out of diversity caused by media globalization.

For this reason, I am especially delighted that Lugano is home to this year's Input conference. On behalf of our city, I extend my congratulations and my thanks to the Swiss Broadcasting Corporation, and most particularly to the TSI, for their initiative in organizing and hosting this event.

I wish all Input delegates a very pleasant stay in Lugano. I hope that, alongside your fruitful discussions on the future of public service television, you may also find time to discover our city and our region.

### Registration

#### **Palazzo dei Congressi, ground floor**

Opening hours

**Sunday 6th May, 12:00–20:00**

**Monday 7th to Thursday 10th May, 8:30–18:30**

**Friday 11th May, 08:30–12:00**

### Input 2007 Location

#### **Palazzo dei Congressi and Il Ciani**

**Piazza Indipendenza 4, 6900 Lugano**

The two venues for Input 2007 are the Palazzo dei Congressi Convention Centre, and Il Ciani, both situated in the city centre across the road from one another. In the Palazzo dei Congressi you will find: the Input Screening Rooms (Red, Blue and Green), Registration and On-Site Registration, an Information Desk, the Shop Stewards' Room, the Internet Balcony, a wheelchair-accessible Internet Workplace, the Board Room, the Input 2007 Office, a Chicco d'Oro Café, the Input 2008 Stand, and the Auditorium for the Orientation and Opening Night Reception (Sunday 6th May 2007).

In Il Ciani you will find: the Video Library, the Producers' and Authors' Lounge, a room for general meetings and independent producers' meetings, as well as a refreshment area featuring both the Refectory and the Patio Café (pages 25–27).

When you register, you will receive a bag with the Input 2007 conference catalogue, Input 2007 T-shirt, notepad, pencil and your Input 2007 badge. Delegates are requested to wear their badge at all times.

Input delegates may be identified by their badge colour:

- Board Members – green
- Delegates (including students) – light blue
- Guests – white
- National Coordinators – light green
- Panelists – yellow
- Press – purple
- Programme Presenters – orange
- Shop Stewards – blue
- Staff – red

Visitors who have not pre-registered may register for the conference on the spot at the On-Site Registration Desk. Payments may be made by credit card or in cash (Swiss Francs and Euro).

Visit the Registration Desk to sign up for the Mid-week Party and tours (pages 22–23).

## Practical information

### Information

#### Palazzo dei Congressi, ground floor

Opening hours

**Sunday 6th May, 12:00–20:00**

**Monday 7th to Friday 11th May, 08:30–19:00**

Input 2007 staff will be available to answer any questions you may have.

### Internet Balcony

#### Palazzo dei Congressi, first floor

Opening hours

**Monday 7th to Thursday 10th May, 09:00–19:00**

**Friday 11th May, 09:00–14:00**

Need to check your email? The Internet Balcony features 15 computers with full internet access free of charge.

For your convenience, wireless internet connections are available for a fee through the Palazzo dei Congressi main office. For more information, inquire at the Input Information Desk. Please make sure your laptop is already equipped for wireless network connections.

### Internet Workplace – Wheelchair Access

#### Palazzo dei Congressi, ground floor

Opening hours

**see Internet Balcony**

One wheelchair-accessible internet work station is located on the ground floor, reserved for delegates who are unable to access the balcony.

## Practical information

### Food and Drink

#### Chicco d'Oro Café

#### Palazzo dei Congressi, ground floor

Opening hours

**Monday 6th to Friday 11th May, 10:00–17:00**

If you need a quick coffee break, Chicco d'Oro provides free coffee and tea. For something sweet try the biscotti, a regional specialty offered courtesy of the Ticino Confectioners' Association.

### Patio Café

#### Il Ciani

Opening hours

**Monday 7th to Thursday 10th May, 11:00–17:00**

**Friday 11th May, 11:00–14:30**

### Smoking and Eating Rules

**Smoking is not permitted in any of the buildings.**

**Please do not bring food and drink into the Screening Rooms or the Video Library.**

### Orientation and Official Opening

**Sunday 6th May, 17:00–18:30**

#### Palazzo dei Congressi, Auditorium, ground floor

Don't miss the Orientation and Official Opening Session to learn more about the programme selection process, find out how to get the most from your week in Lugano, and meet your Input 2007 hosts.

The session will be followed by the Opening Night Reception in the Entrance Hall of the Palazzo dei Congressi.

For a quick lunch or a snack, the café offers a selection of sandwiches, cakes and fruit, as well as coffee, tea, beer, juice and soft drinks.

## Conference Services

### Screening Sessions

#### Red, Green and Blue Rooms

##### Palazzo dei Congressi, first floor

from Monday 7th to Friday 11th May

all sessions begin at 09:00

except Thursday morning

start time is 09:30

For session details, please see the Week at a Glance and Session Descriptions (Part Two).

### Working language and headsets

Opening hours for borrowing headsets

Sunday 6th May, 16:30–19:30

Monday 7th, Tuesday 8th, Thursday 10th May,

08:30–22:30

Wednesday 9th May, 08:30–16:30

Friday 11th May, 08:30–17:30

The working language at Input is English. During the discussions following each screening session, we provide simultaneous translation between French, English and Italian (Red and Blue Room) and between French, English and Spanish (Green Room).

For the panels, simultaneous translations will be provided to and from English, French and Italian.

For the Official Opening on Sunday 6th May in the Auditorium there will be simultaneous translation to and from English, French and Italian, and translation from German.

**Headsets are available outside the Screening Rooms and may be borrowed by leaving an ID card or passport.**

## Conference Services

### Video Library

#### Il Ciani

Opening hours

**Monday 7th May, 16:00–21:00**

**Tuesday 8th to Friday 11th May, 09:00–21:00**

**Saturday 12th May, 09:00–14:00**

There are 20 viewing stations available which may be reserved in advance (subject to availability). Present your Input 2007 badge for admission.

However, don't forget about the real Input experience: the screening sessions and discussions in the company of your peers.

#### Video Library rules:

- You may borrow up to 3 DVDs at a time (subject to availability) for a maximum of one and a half hours.
- Viewing stations may be reserved the day before for a maximum of one and a half hours.

### Producers' and Authors' Lounge

#### Il Ciani

If you would like to pursue a discussion after a screening session, you can meet with the film presenters and other participants at the Producers' and Authors' Lounge immediately following the session.

The Producers' and Authors' Hour is scheduled twice a day (Monday 7th to Friday 11th May) from 13:00–14:30 and 18:30–20:00. Exception: there is no evening hour on Wednesday 9th May or Friday 11th May.

Outside these hours, the Producers' and Authors' Lounge is also available for meetings. Advance reservation is required: please contact the Video Library.

### Panels

#### Blue Room, Palazzo dei Congressi, first floor

**Monday 7th May, 20:00–22:00**

**Public Service Broadcasters and New Media:**

**Strategies and Financing**

Co-hosted by Prix Moebius

This evening panel will be preceded by a special session from 14:30 to 18:30 on New Media Platforms and Public Television, where new trends and techniques will be presented and discussed.

**Tuesday 8th May, 20:00–22:00**

**Citizen Journalism – A Debate**

Co-hosted by

MAZ, The Swiss School of Journalism (Lucerne) and USI, Università della Svizzera italiana (Lugano)

An afternoon session and an evening panel will focus on the question of how public broadcasters are coping with the growing worldwide phenomenon of open-source journalism. Examples of innovative approaches will be screened and discussed.

**Thursday 10th May, 20:00–22:00**

**The Most Popular Programmes**

A look at some of the most popular programmes from a selection of public broadcasters from around the world. From local customs, to game shows and soaps. A session conducted together with Eurodata TV Worldwide/Médiamétrie will take a closer look at ratings and viewing preferences, and will provide some surprising insights.

**Saturday 12th May, 15:00–18:00**

**IN-magina**

**Media, Art and TV in Interaction**

Input 2007 and Innet, an interactive web project, co-host a roundtable discussion on the need to include the results of artistic and technical experimentation within television programming.

For panel details, please see Part Two.

#### Input 2007 Daily

A team of young journalists from the Swiss online magazine [tink.ch](http://tink.ch) and two colleagues from Poland will be on hand all week in Lugano to cover Input 2007 and produce the special *Input 2007 Daily* news-magazine. *Input 2007 Daily* will provide further information on the programmes, including interviews, portraits, reports and detailed articles – researched with open ears, direct questions, and pointed pens. Conference participants will receive the magazine in print form every morning. It will also be available online in PDF format on [www.input2007.org](http://www.input2007.org) and [www.tink.ch](http://www.tink.ch). This project has been made possible thanks to the generous support of the Swiss Commission for UNESCO.

**Social Events****Opening Night Reception****Palazzo dei Congressi, Entrance Hall, ground floor****Sunday 6th May, 18:30–20:00****Admission free**

Welcome to Ticino!

Discover some key aspects of Italian culture: fine wine, good food, and music. Sample some of Ticino's best wines, supplied by four main local winemakers, to the accompaniment of music from the region and from around the world. An ideal way to begin the week.

**Midweek Party****Centro Esposizioni Lugano (Padiglione Conza),****viale Castagnola 15, Lugano****Wednesday 9th May, 19:00–24:00****Admission EUR 45 per person****If you have not pre-registered, buy your tickets****at the On-Site Registration Desk**

A special atmosphere of sounds, images, lights and encounters with old and new friends. Celebrate Input's halfway point with typical food from Ticino and Italy, as well as an international buffet. Visit the Chocolate Corner, for a demonstration of how chocolate is made: with samples, of course! (map page 25)

**Three Unique Routes****to the Midweek Party Location****Admission free**

All three routes include an aperitif. Seating is limited and will be available on a first come first-served basis. If you have not already registered, you may do so at the On-Site Registration Desk.

- Take a boat ride around Lake Lugano
- Visit a medieval castle in Bellinzona
- Taste Ticino wine at its source

**Social Events****Take a boat ride around Lake Lugano****Departure 17:00 from the pier Debarcadero**

Take a stroll from the Palazzo dei Congressi down to the pier and enjoy a boat ride around scenic Lake Lugano. Return to Lugano around 19:00.

**Visit a medieval castle in Bellinzona****Departure 16:30 from the bus parking lot near****Piazzale Conza**

The castles and city walls of Bellinzona were built in medieval times. Today they have been restored and are a recognized UNESCO World Heritage site. Take the guided tour of Castelgrande, one of the city's three castles. Return to Lugano around 19:00.

**Taste Ticino wine at its source****Departure 16:30 from the bus parking lot near****Piazzale Conza**

Visit one of three wine cellars to taste Merlot, Ticino's principal variety.

**Cantine Brivio e Gialdi, Mendrisio** (20 km south of Lugano). Cellars hewn into the rock of Monte Generoso. Due to the natural fresh air vents, these cellars have a micro-climate particularly suitable for the preservation and aging of wines.

**Cantina Delea, Losone** (45 km north of Lugano). This ancient cellar boasts a distinct architecture typical of previous centuries. It also contains a museum of wine-making.

**Cantina Tamborini, Lamone** (7 km north of Lugano). 30-hectare vineyards operated according to an advanced concept of environmentally friendly organic production.

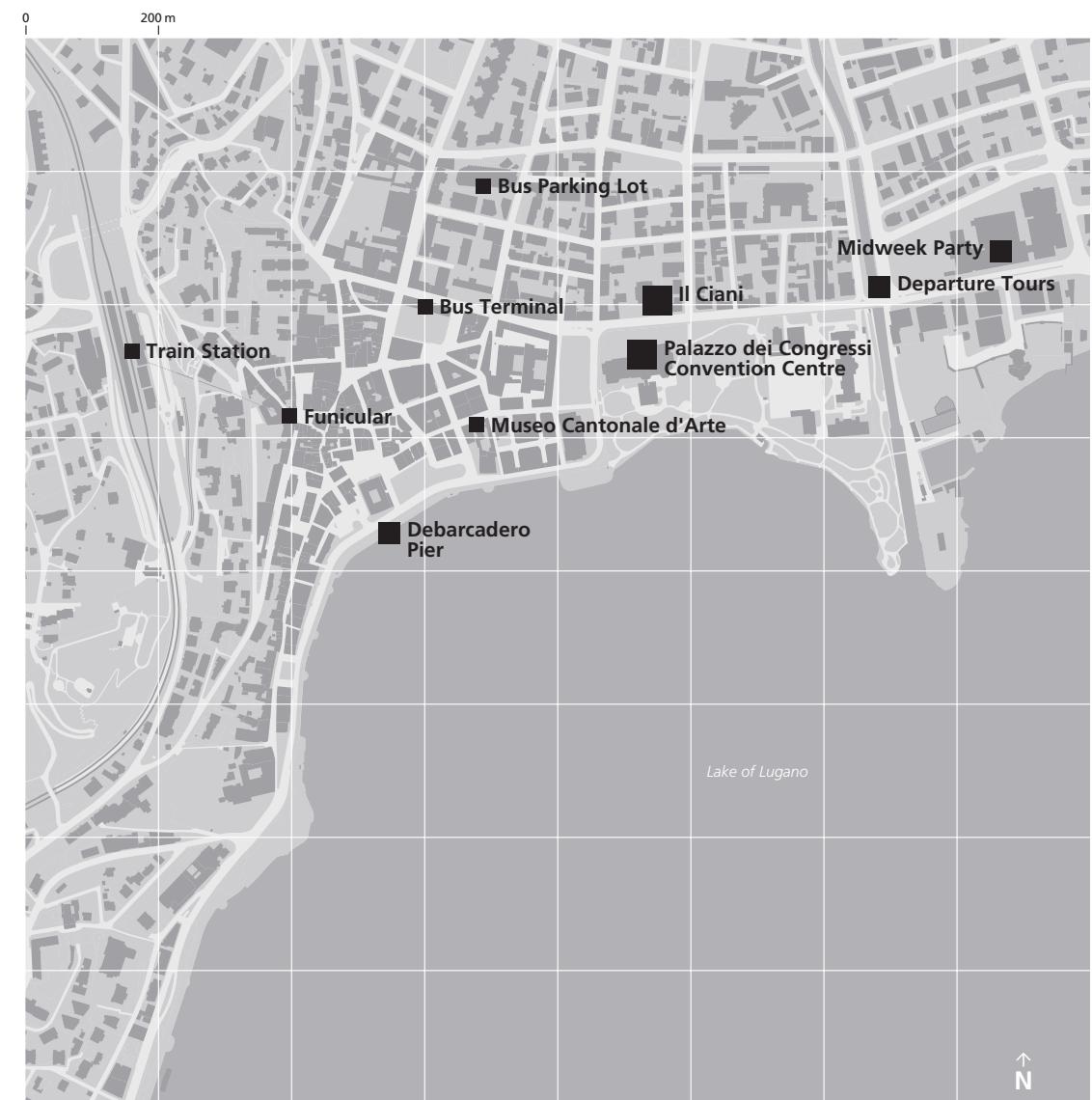
Return to Lugano around 19:00.

**Input 2008 One for the Road****Palazzo dei Congressi, Entrance Hall, ground floor****Friday 11th May, 18:30–20:00****Admission free****Hosted by Input 2008****Input for Africa.**

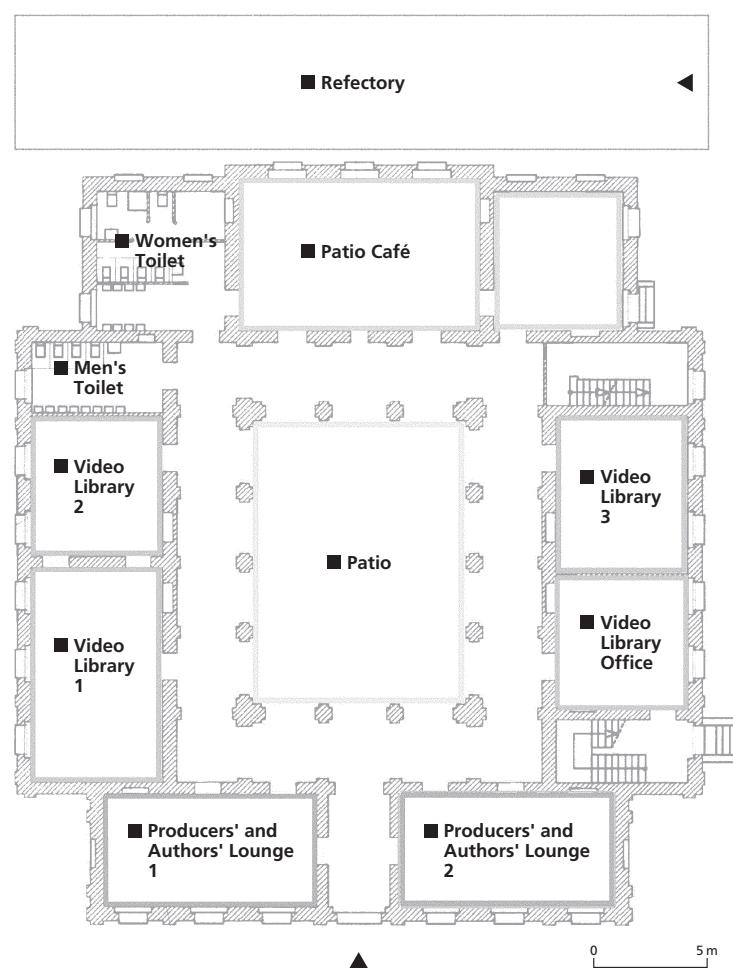
The first time the South Africans hosted a "One for the Road" party was in Halifax in 2000 and people were banging on the doors of the Convention Centre late at night, wanting to join in. Several years later, Input is going to Africa once again. Input 2008 in Johannesburg will be a pan-African affair, so join us for a "One for the Road" that takes us back to Africa, back to the Cradle of Humankind, back to the Beginning.

We'll introduce Input 2008 – the first time a whole continent joins hands to produce the annual screening conference – and give you a taste of African hospitality with food, wine and music from Capetown to Cairo.

## Map of Lugano

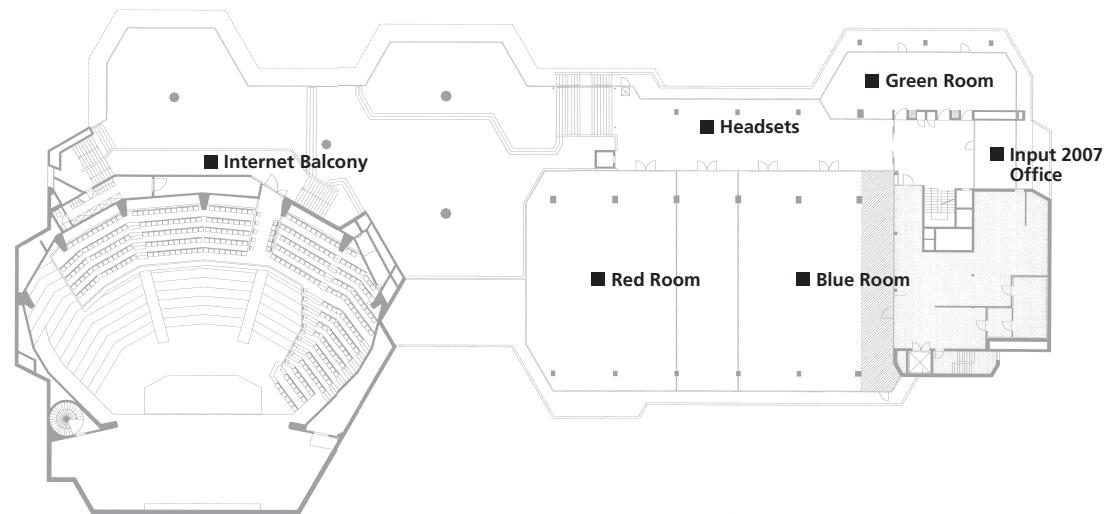


## Floor plan of Il Ciani

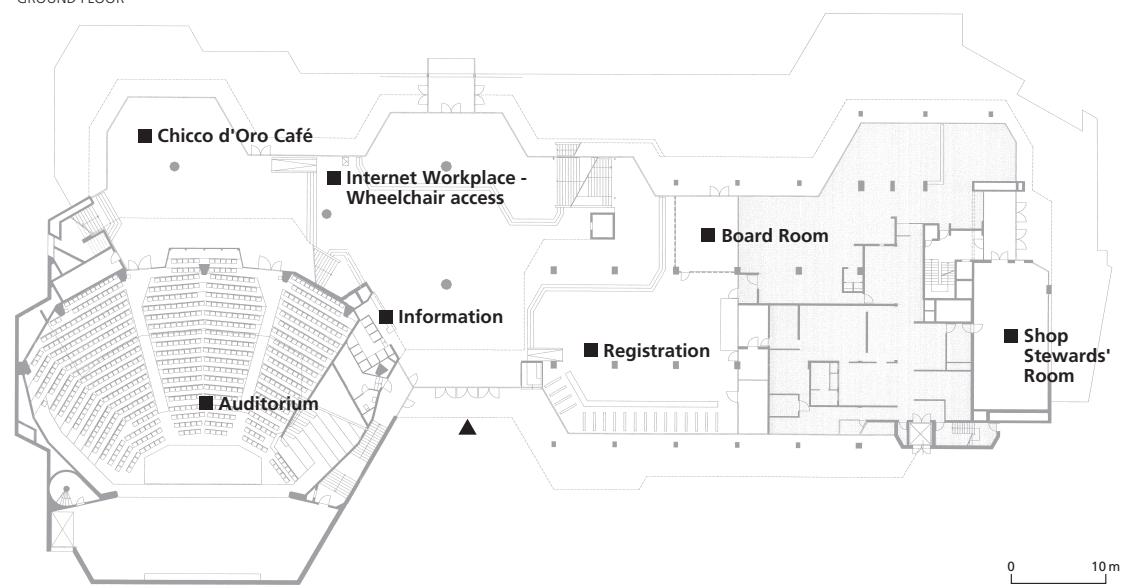


## Floor plans of the Palazzo dei Congressi Convention Centre

FIRST FLOOR



GROUND FLOOR



# Input for Newcomers

For thirty years Input (INternational PUblic Television) has explored the frontiers of television, debunking the myth that television cannot be both “popular” and “of high quality” at the same time. We firmly believe that access to the most honest, innovative, provocative, courageous and challenging broadcasting is a universal fundamental human right. For thirty years Input has organized international television’s most important and influential screening conference. It is an event that encourages the development of public service tele-vision by screening and debating the most outstanding programmes from around the world. Input also organizes many other activities in dozens of countries, providing a unique professional development opportunity for producers, directors, writers and all those – including independent producers – who contribute to public broadcasting throughout the world.

For more information: [www.input-tv.org](http://www.input-tv.org)

## 4. INPUT FOR NEWCOMERS

### What is Input?

#### A global meeting for TV professionals

Many of television’s most important innovations are shown first at the annual Input Screening Conference. Each year, in a different city, an estimated 1,400 television professionals from 60 countries and five continents gather together for one special week in the month of May to screen 80 hours of the world’s best TV programming. Most importantly, the producers and directors who made these remarkable programmes are in attendance at Input, eager to debate and discuss their work. The Conference is a rare opportunity to see and question what colleagues from other cultures are doing and to explore methods and techniques with peers from other countries. Even though Input is not a professional TV market, the Screening Conference is an extraordinary networking opportunity: many co-productions, joint ventures and sales have been conceived at our gatherings. Input encourages the highest quality television programming worldwide and diversity in excellence. Input supports television as a service to the public and promotes discussion and debate about the television craft. And it recognizes TV’s potential to promote better understanding among the world’s different cultures.

#### How the Conference works

At the annual Input Conference, the lights go down in three big screening rooms. Three different programmes roll. English is Input’s working language: all non-English programmes are subtitled.

When the lights come up again, an Input moderator – an experienced professional from one of the dozens of countries of Input – introduces the programme maker, and the debate ensues. Debating may take place in French, Spanish, Italian and English, since simultaneous translation is available. After the screening, the delegates have the opportunity to meet and talk with the producers and directors face to face. On-demand screening rooms are set aside for delegates to catch up on programmes they may have missed, or want to re-screen.

**What is Input?****Programme Selection:**

One hundred TV programmes chosen out of thousands

Every year, producers around the world are invited to submit programmes to the National Selection Committee, which is comprised of broadcast professionals from their countries. These committees are led by Input's National Coordinators, respected television-makers representing each country or region involved in Input. The recommended programmes are then sent to an international Selection Committee, which for ten days each February reviews the hundreds of submissions, choosing 80 to 100 programmes to screen at the upcoming Input Conference.

Input selectors look for programmes that:

- are innovative, original, unusual, controversial, courageous or experimental in form and content
- go beyond conventional formulas in order to find new ways to reach the public
- serve the public interest by addressing the viewer as a citizen, not as a consumer
- will stimulate debate and discussion during the Conference.

**The Input Archive, a precious resource**

The Input Archive is a collection of the programmes screened at the Input Conferences from the first meeting in Milan, Italy in 1978, to the most recent. The Input Archive is a reference tool aimed at television professionals and academics. It includes over 1,600 tapes of TV programmes from all over the world that were selected by Input for their innovative value, their courage in addressing difficult topics or their willingness to explore uncharted TV territories. The Archive database includes information about over 2,800 programmes screened at Input. The Input Archive, located at Pompeu Fabra University (PFU) in Barcelona, Spain, was started in 1994. It is the result of an agreement between PFU's Audiovisual Communication Department and Input's International Board.

**What is Input?****It all began 30 years ago**

*“The setting could not have been more remote from the nature of our purpose. The Villa Serbelloni’s seductions were enough to cloud the reason and render serious thought irrelevant. Until our arrival, the Villa had never been shadowed by the blue-gray beam of the television tube.”*

**James Day** Input co-founder and author of the chronicle *Input at 20 (An informal memoir of past glories... and a few less-than-glorious episodes)*, Input Honorary Board Member.

Input was born during a conference organized by CIRCOM (the European Association of Regional Television) and the Rockefeller Foundation in Bellagio, Italy in 1977. The founders were motivated by the need for an international exchange of quality programmes and ideas between North America and Europe. Providing that exchange continues to be Input's main goal, but over time the challenge has been extended to include participants and programmes from all continents. This geographical expansion allows delegates to view a multitude of programmes with a wider expression of audiovisual cultures and interests. Input's goal of renewing the medium puts innovation – fresh content with inventive new modes of presentation – as the principal criterion for programme selection. Screening of these programmes, and the critical exchanges with those who made them, is the living expression of what the flow of communication must be. Input constantly works on improving its organization, its selection of programmes and the quality of the discussions taking place each year.

*“People came, and still come, to present their own programmes and to watch others' work, to criticize, debate and stock up on new ideas. We are a marketplace of ideas.”*

**Sergio Borelli** Input co-founder, International Coordinator.

**Founders of Input**

Chloe Aaron, PBS, USA

Fred Barzyk, USA

Sergio Borelli, CIRCOM, Italy

Salvatore Bruno, RAI, Italy

Russell Connor, USA

James Day, USA

Hans-Geert Falkenberg, WDR, Germany

Jacques de Joufroy, INA, France

Eugene Katt, CPB, USA

Howard Klein, Rockefeller Foundation, USA

Nam June Paik, USA

Robert Stephane, RTBF, Belgium

Kjeld Veirup, DR, Denmark

Bill Viola, USA

Agnes Vincent, Antenne 2, France

**What is Input?****Input Host Cities**

In May 2007 Input returns to its roots.

30 years after its inaugural meeting in Bellagio, the Conference is taking place just a few kilometres away, on the shores of Lake Lugano.

1977 Bellagio, Italy (Founding Meeting)

1978 Milan, Italy

1979 Milan, Italy

1980 Washington, DC, USA

1981 Venice, Italy

1982 Toronto, Canada

1983 Liège, Belgium

1984 Charleston, USA

1985 Marseille, France

1986 Montreal, Canada

1987 Granada, Spain

1988 Philadelphia, USA

1989 Stockholm, Sweden

1990 Edmonton, Canada

1991 Dublin, Ireland

1992 Baltimore, USA

1993 Bristol, England

1994 Montreal, Canada

1995 San Sebastian, Spain

1996 Guadalajara, Mexico

1997 Nantes, France

1998 Stuttgart, Germany

1999 Ft. Worth, USA

**What is Input?****Three Artists in the Spirit of Input**

Input is many different things. One of them is being a platform for innovative, provocative, contemporary image-based artistic practice.

**Homage to Nam June Paik (1932–2006)**

Nam June Paik was not only one of the most renowned and influential media artists worldwide, but also a founding member of Input. Thirty years after Input's founding meeting in nearby Bellagio, we are proud to present a selection of Nam June Paik's video art works in homage to him. Nam June Paik was born on 20th July 1932 in Seoul, South Korea and died on 29th January 2006 in Miami, Florida. He is considered one of the first video and media artists. In 1956 he came to West Germany to pursue studies in music. As a member of the Fluxus artists' movement, he began working with television sets as art objects. He was interested above all in the combination of innovative technology and artistic experimentation. From the beginning, the relationship between video and the mass medium of television played a central role in Paik's work. Input visitors have the opportunity to view some of Paik's most famous videos – including excerpts from the now-legendary New Year's Day 1984 satellite broadcast Good Morning Mr. Orwell and the controversial Living with the Living Theatre – on the Video Wall at the Palazzo dei Congressi Conference Centre. This material has been generously provided by the Locarno Video Art Festival archive of the Museo Cantonale d'Arte Lugano.

**Out of Format – A Film by György**

The quest for images and sounds can sometimes take unexpected paths. Like the case of Pálós György: the middle-aged Hungarian independent filmmaker, who rarely watches television, was in the middle of a film about a building in downtown Budapest when he got a call from an international television festival... The next day he was on the plane to Input 2006 in Taiwan, armed with his mini digital video camera. *Out of Format* is the result of György's voyage. It can be viewed on the Video Wall at the Palazzo dei Congressi.

**Luciano Rigolini Retrospective**

*La forma dello sguardo (The Form of the Gaze)* is the title of an exhibition at the Museo Cantonale d'Arte Lugano devoted to the work of Luciano Rigolini. The exhibition highlights different aspects of an exploration into the identity of photography through a constant dialogue with its own history and with twentieth-century art. Alongside photographs taken by the artist, the retrospective also includes a selection of television programmes commissioned by Luciano Rigolini for ARTE Television's *La Lucarne* strand: further examples of aesthetic practices related to the spirit of Input. **Present your Input 2007 badge for free admission to the exhibition.**

# Who's Who International Board

At the very heart of Input is its International Board, made up of respected broadcasters from about a dozen countries who are elected for a term of four years. These are the people who provide the inspiration, organization, and continuity that enables Input to spring up reborn, year after year, in country after country. These are the people who watch over the health and growth of Input.

5. WHO'S WHO

## International Board

35



President

**Noemi Schory**

Belfilms  
20 Ben Avigdor street  
67218 Tel Aviv, Israel  
Phone +972 36240780  
Fax +972 36240781  
Mobile +972 544353221  
schory@netvision.net.il



Secretary General

**Susanne Hoffmann**

Prix Europa / RBB  
14046 Berlin, Germany  
Phone +49 309799310900  
Fax +49 309799310919  
susanne.hoffmann@rbb-online.de



NC Coordinator (ad interim)

**Abhijit Dasgupta**

Kolkata Sukriti Foundation  
36/2 South End Park  
Kolkata – 700 029, India  
Phone +91 3324664453  
Fax +91 3324648496  
sukritiv@gmail.com



Treasurer and Representative  
of the Nordic Nations

**Hans Hernborn**

SVT – Sveriges Television  
10510 Stockholm, Sweden  
Phone +46 87848586  
Fax +46 86624244  
hans.hernborn@svt.se

**International Board**

International Programme Coordinator

**Sergio Borelli**

CIRCOM

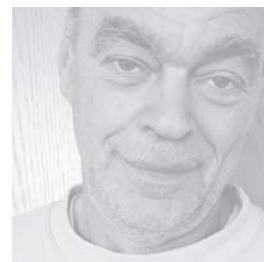
Vicolo Moroni 18

00153 Rome, Italy

Phone +39 065899262

Fax +39 0658340811

[s.borelli@flashnet.it](mailto:s.borelli@flashnet.it)

**György Balo**

MTV – Magyar TV

Szabadsag ter 17

1054 Budapest, Hungary

Phone +36 13735236

Fax +36 13735240

[balo@mtv.hu](mailto:balo@mtv.hu)

**International Board****Kevin Cummins**

RTÉ – Radio Telefís Éireann

Donnybrook

Dublin 4, Ireland

Phone +35 312082921/3111

[kevin.cummins@ rte.ie](mailto:kevin.cummins@ rte.ie)

**Martin P. Fröberg**

Stichting IKON

Postbus 10009

1201 DA Hilversum, The Netherlands

Phone +31 35672272

Fax +31 356727284

[martin.froberg@ikon.nl](mailto:martin.froberg@ikon.nl)



Shop Steward Coordinator

**Pat van Heerden**

SABC – South African Broadcasting Corporation

Artillery Road, Auckland Park

Johannesburg 2092, South Africa

Phone +27 117145639

[vanheerdenp@sabc.co.za](mailto:vanheerdenp@sabc.co.za)

[patvanheerden@gmail.com](mailto:patvanheerden@gmail.com)

**Julie Bristow**

CBC – Canadian Broadcasting Corporation

P.O. Box 500 Station A

Toronto ON, Canada M5W1E6

Phone +1 4162052814

[julie\\_bristow@cbc.ca](mailto:julie_bristow@cbc.ca)

**Frank Dieter Freiling**

International Affairs

ZDF – Zweites Deutsches Fernsehen

55100 Mainz, Germany

Phone +49 6131701

Fax +49 6131706864

[freiling.f@zdf.de](mailto:freiling.f@zdf.de)

**Michel F. Gélinas**

SRC – Société Radio-Canada

1400 Boul. René Lévesque Est

H3C 3A8 Montreal QC, Canada

Phone +1 5145974914

Fax +1 5145975409

[michel\\_gelinas@radio-canada.ca](mailto:michel_gelinas@radio-canada.ca)

**International Board****Kim Kyung-Hee**

KBS – International Relations

Senior Liaison Officer

18, Yido-dong

Youngdungpo-gu

Seoul 150-790, South Korea

Phone +82 27811466

Fax +82 27811496

ineskim@kbs.co.kr

**Solly Mokoetle**

P.O. Box 759

Featherbrooke Estate

Mogale City

Johannesburg 1746, South Africa

Phone +27 116621823

Fax +27 118040551

Mobile +27 825613359

**International Board****Jessie Shih**

PTS – Public Television Service Foundation

No 50 Lane 75

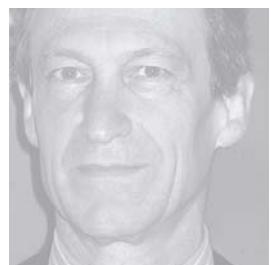
Sec 3, Kang Ning road

Taipei 114, Taiwan

Phone +886 226338115

Fax +886 226301895

pub6008@mail.pts.org.tw

**Jean Mino**

CFI – Canal France International

19, rue Cognac-Jay

75007 Paris, France

Phone +33 140623232

Fax +33 140623262

jmo@cfi.fr

**Nick Radlo**

11, Edna Road

London SW20 8BS, United Kingdom

Phone +44 2085428392

nickradlo@yahoo.co.uk

**Judy Tam**

ITVS – Independent Television Service

501 York St.

San Francisco, CA 94110, United States

Phone +1 4153568383

Fax +1 4153568391

judy\_tam@itvs.org

**Rainer Traube**

DW – Deutsche Welle

Voltastr. 6

13355 Berlin, Germany

Phone +49 3046466800

Fax +49 304646805

rainer.traube@dw-world.de

**International Board****HONORARY MEMBER****James Day**

115 East 86th St.  
New York, NY 10028, United States  
Phone +1 2128319276  
Fax +1 212423949  
jdayny@cuny.tv

**Input 2008 represented by****Yvonne Kgame**

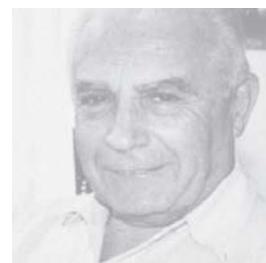
General Manager SABC Content Hub  
Private Bag X41  
Auckland Park, 2006  
Johannesburg, South Africa  
Phone +27 117146475/5969  
Fax +27 117146835  
kgamey@sabc.co.za

**ASSOCIATE MEMBERS****Input 2007 represented by****Tiziana Mona**

Im Sydefaedeli 41  
8037 Zurich, Switzerland  
Phone +41 442731400  
Mobile +41 792062544  
timoma@bluewin.ch

**Input 2009 represented by****Andrzej Fidyk**

TVP – Telewizja Polska S.A.  
Woronicza, 17-00-999  
Warsaw, Poland  
Phone +48 226478034  
Fax +48 225474242  
andrzej.fidyk@waw.tvp.pl

**International Board****Moscow workshop represented by****Leonid Zolotarevsky**

International Academy of Television and Radio  
12 Akademika Koroljova St.  
127427 Moscow, Russian Federation  
Phone +7 0952172500  
Fax +7 0952179857  
lazo@ostankino.ru

**Goethe Institut represented by****Frank Werner**

Referent für Fernsehen, Hörfunk und internationale Kooperationen  
Goethe-Institut Zentrale  
Bereich 231 – Film, Fernsehen, Hörfunk  
Daucher Strasse 122  
80637 Munich, Germany  
Phone +49 8915921607  
Fax +49 8915921439  
frank.werner@goethe.de

**International Selection Sponsor****Deutsche Welle TV, Berlin, represented by****Max Hofmann**

DW – Deutsche Welle  
Managing Director's Office  
Voltastr.6  
13355 Berlin, Germany  
Phone +49 3046466003  
Fax +49 3046467010  
max.hofmann@dw-world.de

**Input Archives represented by****Jordi Ballo**

Universitat Pompeu Fabra  
Audiovisual Communication Studies  
La Rambla 30-32  
08002 Barcelona, Spain  
Phone +34 935422287  
Fax +34 935422302  
jordi.ballo@peca.upf.es

# Who's Who

## National Coordinators

National Coordinators are programme makers from around the globe who represent Input to their regional constituencies. Appointed by the International Board, each Coordinator represents his/her country by sending innovative, provocative and courageous programmes to the International Selection Committee which, in turn, selects what its members judge to be the best programmes for the upcoming Conference.

In order to qualify as a National Coordinator, Conference participation is mandatory. The person selected should be able to fairly represent both the independent producers' community and the public broadcaster of his/her country.

### 5. WHO'S WHO

#### National Coordinators



NC Coordinator (ad interim)

**Abhijit Dasgupta**

Kolkata Sukriti Foundation  
36/2 South End Park  
Kolkata – 700 029, India  
Phone +91 3324664453  
Fax +91 3324648499  
sukritiv@gmail.com



Argentina

**Emilio Cartoy Diaz**

Phone +54 1149540557  
Fax +54 1149545182  
cdiaz@teamagen.com.ar



Input International Programmes  
Coordinator

**Sergio Borelli**

CIRCOM  
Vicolo Moroni 18  
00153 Rome, Italy  
Phone +39 65899262  
Fax +39 658340811  
s.borelli@flashnet.it



Argentina

**Gabriela Massuh**

Goethe Institut  
Corrientes 319  
1034 Buenos Aires, Argentina  
Phone +54 1143118964  
massuh@buenosaires.goethe.org

**National Coordinators****Argentina****Horacio Rios**[hrios@mixmail.com](mailto:hrios@mixmail.com)**Australia****Graeme Isaac**

Mayfan Pty. Ltd.

143 Hastings Pde.

Bondi Beach

New South Wales 2026, Australia

Phone +61 293653111

Fax +61 293653166

[gi@bigpond.net.au](mailto:gi@bigpond.net.au)**Austria****Susanne Brandstätter**

Wipplingerstrasse 24-26 / XXIII

1010 Vienna, Austria

Phone +43 42212227

Fax +43 42212227

Mobile +43 6765007849

[sus.brand@aon.at](mailto:sus.brand@aon.at)**National Coordinators****Belgium (Flanders)****Jan Stevens**

Programme Manager Canvas

VRT – Vlaamse Radio en Televisie

Canvas – 7L54

1043 Brussels, Belgium

Phone +32 27415023

Fax +32 27413984

Mobile +32 474455722

[jan.stevens@vrt.be](mailto:jan.stevens@vrt.be)**Brazil****Alice Urbim**

RBSTV – Rede Brasil Sul

Radio e TV Gaucha, 189

Porto Alegre

Rio Grande do Sul 90850-080, Brazil

Phone +55 5132185628

[alice.urbim@rbstv.com.br](mailto:alice.urbim@rbstv.com.br)**Belgium (French)****André François**

339, Rue de Tilleur

4420 Saint-Nicolas

Brussels, Belgium

Phone +32 22529540

Fax +32 27374574

[afr@rtbf.be](mailto:afr@rtbf.be)**Bolivia****Renan Estenssoro**

Calle Claudio Aliaga Nr. 10

San Miguel

La Paz, Bolivia

Phone +591 22793627

Fax +591 277274014

[renanestenssoro@latinmail.com](mailto:renanestenssoro@latinmail.com)**Bulgaria****Adela Peeva**

3 Babuna Planina Street

Sofia 1164, Bulgaria

Phone: +359 29624859

Fax +359 29624789

[adelamedia@adelamedia.net](mailto:adelamedia@adelamedia.net)

**National Coordinators****Canada (French)****Michel F. Gélinas**

SRC – Société Radio-Canada  
1400 Boul. René Lévesque Est  
H3C 3A8 Montreal QC, Canada  
Phone +1 5145974914  
Fax +1 5145975409  
michel\_gelinas@radio-canada.ca

**Canada (English)****Jim Williamson**

Canadian Broadcasting Centre  
Room 4G209, 205 Wellington St. W.  
Toronto ON, Canada M5V 3G7  
Phone +1 416205-8742  
williamjk@toronto.cbc.ca

**Chile****Anamaría Egaña**

Aquis-Gran Comunicaciones  
Producciones Audiovisuales  
Calle del Arzobispo 0621  
Providencia Santiago, Chile  
Phone +562 7776887  
Fax +562 7772738  
anamaria@aquisgran.cl

**China (People's Republic of)****Tong Li**

Overseas Broadcasting Dept.  
Beijing Television Station  
No.3 North Road West Sanhuan  
Beijing 100089, China  
Phone +86 1068469303  
Fax +86 1068418924  
tongli@btv.com.cn  
tongli@vip.sohu.net

**National Coordinators****Colombia****Patricia Castano  
and Adelaida Trujillo**

Citurna Ltda  
Calle 25C No. 3-92  
Piso Dos Basque Izquierdo  
Of 201 Bogota, Colombia  
Phone +57 13341677  
Fax +57 12824981  
citurnas@cable.net.co

**Denmark****Henriette Ladegaard-Pederson**

DR – Danmarks Radio  
TV Center  
2860 Soeborg, Denmark  
Phone +45 20885444  
Fax +45 35204293  
hrt@dr.dk

**Finland****Timo-Erki Heino**

Box 89  
00024 Yleisradio, Finland  
Phone +35 8914802655  
Fax +35 891483885  
Mobile +35 8407491472  
timo-erkki.heino@yle.fi

**Croatia****Hrvoje Juvancic**

Prisavlje 3  
10000 Zagreb, Croatia  
Phone: +385 16343648  
Fax +385 16343665  
hrvoje.juvancic@hrt.hr

**National Coordinators**

Finland

**Jouko Salokorpi**

PB 88

00024 Yleisradio, Finland

Phone +358 400468163

jouko.salokorpi@yle.fi



Germany

**Susanne Hoffmann**

RBB – Prix Europa

Masurenallee 8-14

14057 Berlin, Germany

Phone +49 3097993-10910 (or 900)

Fax +49 3097993-10919

susanne.hoffmann@rbb-online.de

**National Coordinators**

Hungary

**Martin Ledinsky**

Imago 2000 Ltd.

1255 Budapest, PF. 40, Hungary

Phone +36 23341082

Fax +36 12143523

Mobile +36 703874400

imago@vodafone.hu



Ireland

**Angela Daly**

RTÉ – Radio Telefís Éireann

Donnybrook, Dublin 4, Ireland

Phone +353 12083377

Mobile +353 868190050

angela.daly@rte.ie



France

**Sylvie Cazin**

INA – Institut National de l'Audiovisuel

Direction des Programmes

et de l'Édition (DPE)

4 Avenue de l'Europe

94366 Bry-sur-Marne, France

Phone +33 149833276

Mobile +33 685414619

scazin@ina.fr



Ghana

**Kwame Akuffo-Anoff**

Supervising Producer / Director

Programs Development Unit

Ghana Television

Accra, Ghana

Phone +233 21775104

Fax +233 21221149

Mobile +233 244229109

potolo2001@yahoo.com



India

**Abhijit Dasgupta**

Kolkata Sukriti Foundation

36/2 South End Park

Kolkata – 700 029, India

Phone +91 3324664453

Fax +91 3324648499

sukritity@gmail.com



Israel

**Sinai Abt**

Noga Communications

147 Yehuda Halevi St.

Tel Aviv 65276, Israel

Phone +972 36849979

Fax +972 36849971

sinai@noga.co.il

**National Coordinators****Italy****Stefano Tealdi**

Stefilm  
Via Berthollet, 44  
10125 Torino, Italy  
Phone +39 116680017  
Fax +39 116680003  
stefano@stefilm.it

**Japan****Fumina Koike**

NHK – Japanese Broadcasting Corporation  
Multimedia Development Dept.  
2-2-1, Jinnan Shibuya-ku  
Tokyo 150-8001, Japan  
Phone +81 354552586  
Fax +81 334811453  
koike.f-ge@nhk.or.jp

**Kazakhstan\*****Taras Popov**

Gala TV Production Center  
33a, Zverev str.  
Almaty, Kazakhstan 050010  
Phone +7 3272913950/916816  
Fax +7 3272916816  
Mobile +7 7017552095  
crucis@mail.ru  
docfilm@galatv.kz  
cindep@galatv.kz

\*also representing Uzbekistan and Kyrgyzstan

**Mexico**

**Flor Maria Hurtado**  
Galcana 101 Bis-casa 8  
San Angel, 01000  
Mexico, D.F., Mexico  
Phone +52 55500030  
Fax +52 55500086  
fhurtado1@prodigy.net.mx

**National Coordinators****Netherlands****Joost de Wolf**

VPRO  
Postbus 11  
Hilversum 1200JC, The Netherlands  
Phone +31 356712268  
Fax +31 356712252  
j.de.wolf@vpro.nl

**Norway****Martin Gaarder**

NRK – Norsk Riksringkasting  
Staff Training Dept.  
0340 Oslo, Norway  
Phone +47 23048894  
Fax +47 23049294  
Mobile +47 91644323  
martin.gaarder@nrk.no

**New Zealand****Jude Callen**

Senior Commissioner  
Documentaries/Special Interest  
Television New Zealand Ltd  
P.O. Box 3819 Auckland, New Zealand  
Phone +64 99166992  
Fax +64 99167150  
Mobile +64 021511713  
jude.callen@tvnz.co.nz

**Poland****Andrzej Fidyk**

TVP – Telewizja Polska S.A.  
Woronicza, 17-00-999  
Warsaw, Poland  
Phone +48 226478034  
Fax +48 225474242  
andrzej.fidyk@waw.tvp.pl

**National Coordinators****Portugal****Antonio Costa Valente**

Departamento de Comunicacao e Arte  
Universidade de Aveiro  
Campus Universitario  
3810-193 Aveiro, Portugal  
Phone +35 1234884174  
Fax +35 1234370868  
festival@avanca.com

**Russian Federation****Leonid Zolotarevsky**

International Academy of Television and Radio  
12 Akademika Koroljova St.  
127427 Moscow, Russian Federation  
Phone +7 0952177500  
Fax +7 0952171374  
lazo@ostankino.ru

**South Africa****Sylvia Vollenhoven**

Via – Vision In Africa  
4A Chichester Road Westdene  
2092 Johannesburg, South Africa  
Phone +27 116737432  
Fax +27 112197413  
Mobile +27 834131446  
sylvia@viavision.co.za

**National Coordinators****Spain****Francesc Escribano**

TV3 – Televisio de Catalunya  
Carrer de la TV3 s/n  
08970 Sant Joan Despí, Spain  
Phone +34 934999386  
fescribano.m@tvcatalunya.com

**Switzerland****Alberto Chollet**

SRG SSR idée suisse  
Giacomettrasse 3  
3000 Bern 15, Switzerland  
Phone +41 313509461  
Fax +41 313509448  
alberto.chollet@srgssrideresuisse.ch

**South Korea****Kim Kyung-Hee**

KBS – International Relations  
Senior Liaison Officer  
18, Yoido-dong  
Youngdungpo-gu  
Seoul 150-790, South Korea  
Phone +82 27811466  
Fax +82 27811496  
ineskim@kbs.co.kr

**Sweden****Eva Landahl**

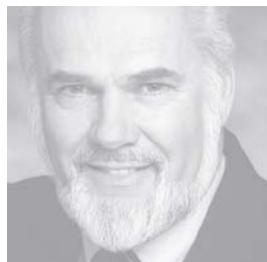
SVT – Sveriges Television  
10510 Stockholm, Sweden  
Phone +46 87848586  
Fax +46 86624244  
Mobile +46 708848175  
eva.landahl@svt.se

**Taiwan****Jessie Shih**

PTS – Public Television Service Foundation  
No 50, Lane 75  
Sec 3, Kang Ning road  
Taipei 114, Taiwan  
Phone +886 226338115  
Fax +886 226338050  
pub6008@mail.pts.org.tw

**National Coordinators****United Kingdom****David Shulman**

201 Woodlane  
London W12 7TS, United Kingdom  
Phone +44 2087438000 ext. 26289  
Mobile +44 7974403350  
[david.shulman@bbc.co.uk](mailto:david.shulman@bbc.co.uk)

**United States****Terry Pound**

Manager of US Input Secretariat  
South Carolina ETV  
1101 George Rogers Blvd.  
Columbia, SC 29201, United States  
Phone +1 8037373434  
Fax +1 8037373505  
[pound@scetv.org](mailto:pound@scetv.org)

**United States****Amy Shumaker**

Executive Producer  
South Carolina ETV  
1101 George Rogers Blvd.  
Columbia, SC 29201, United States  
Phone +1 8037373433  
Fax +1 8037373505  
[shumaker@scetv.org](mailto:shumaker@scetv.org)

**Uruguay****Beatriz Flores Silva**

Divina Comedia 1615 (al fondo)  
11500 Montevideo, Uruguay  
Phone +598 26044467  
Mobile +598 26044467  
[bflores@chasque.apc.org](mailto:bflores@chasque.apc.org)

**National Coordinators****Western Africa\*****Monique Mbeka Phoba**

021 BP 001  
Gbegamey  
Cotonou, Benin  
Phone +229 21304805  
Mobile +229 97974020  
[moniquephoba@yahoo.fr](mailto:moniquephoba@yahoo.fr)

**Latin America (regional coordination)****Teresa Montero Otondo**

Parceria Produções  
Rua JoseYazigi, 362  
São Paulo 05658-020, Brazil  
Mobile +55 1195313290  
Fax +55 1137442675  
[tmotondo@uol.com.br](mailto:tmotondo@uol.com.br)

\*Including Benin, Burkina Faso, Gambia, Guinea, Guinea Bissau, Ivory Coast, Liberia, Mali, Niger, Senegal, Sierra Leone and Togo.  
Excluding Nigeria and Ghana.

# Who's Who

## Shop Stewards

Composed of television professionals from all corners of the world, the Shop Stewards are a unique group whose task it is to select the best programmes out of up to 400 entries and to arrange the Conference Screening Schedule. The Shop Stewards sort the selected programmes into diverse screening sessions and discussion themes which become the backbone of the Conference. The Shop Stewards group changes annually; however, a few of the Stewards stay on the following year, for continuity and to honour the philosophy of Input. This year they screened 278 programmes from 32 countries.

During the Conference, the Shop Stewards act as session presenters and moderate discussions between the programme presenters and the Conference delegates.

### 5. WHO'S WHO

#### Shop Stewards



##### Shop Steward Coordinator

###### **Pat van Heerden**

##### Session Leader

- . **Process or Product**
- . **Mind the Gap**

##### Shop Steward for

- . **Longing**
- . **Real Online**

SABC – South African Broadcasting Corporation  
Artillery Road, Auckland Park  
Johannesburg 2092  
South Africa  
Phone +27 117145639  
vanheerdenp@sabc.co.za  
patvanheerden@gmail.com

Pat van Heerden grew up on a cattle farm in the Northern Cape of South Africa. There she learned to walk quietly in the veldt. Instead of growing herbs she completed a BSocSci and a teaching degree at the University of Cape Town. She received a scholarship to New York University to study film and history, completed her MA in history and film, and is currently PhD (abd). In New York, she worked on countless New York University and Columbia University student films. She went on to co-direct *A Woman's Place*, screened on PBS stations across America, India and South Africa. She has taught history and film at New York University as well as the University of the Witwatersrand. In 2001 she made the opening film for the Apartheid Museum and worked on other museum installations. In 2003 she joined SABC as Commissioning Editor for Factual Programming and started to work on *Project 10:13* – narrative-driven factual films, celebrating ten years of freedom. She then went on to head Entertainment for 3 channels. Currently she is at the Binger Film Lab in Amsterdam developing a feature about a great historical figure. She has planted herbs but they are not tended yet. And she hopes to watch her two boys walk in the veldt but does not expect it to be quiet.

**Shop Stewards****Ghana****Kwame Akuffo-Anoff****Session Leader****. Archiving the Truth****Shop Steward for****. American Experience: Jonestown****. American Made****. Play**

Supervising Producer / Director

Programs Development Unit

Ghana Television

Accra

Ghana

Phone +233 21775104

Fax +233 21221149

Mobile +233 244229109

potolo2001@yahoo.com

**Shop Stewards****Palestine****Saed Andoni****Session Leader****. Light****Shop Steward for****. A Dirty Weekend in Hospital****. A Strange Place****. Chimps Are People Too****. China Blue**

DAR Films Productions

P.O. Box 2130

Ramallah, West Bank

Palestine

Phone +972 22984038

Fax +972 22984037

Mobile +970 599260015

saed@darfilms.ps

I am told that from my infancy I always wanted to lead a quiet life, whatever that means. Then I found myself in a Catholic seminary purely by accident. My friends insist my wife is the proverbial Eve who successfully distracted me from a quiet and monastic life in the service of the Church. She disagrees of course, but who wouldn't? I insist God had other plans for me. From an initial dream of becoming a Jesuit priest, I found myself studying English Literature and Drama and Theatre Studies. That is how I drifted into television, where I have earned a living (and you know what that means in public television) for the past sixteen years. During this period, I have moved from dramaturgy to producing and directing drama, special events, and training. Currently I am a supervising producer in charge of programme development and new concepts. When I was much younger and could afford a hobby, I could be found in a dojo, wearing a kimono and doing Shotokan. With a wife and three growing boys each vying for my attention, you can understand why it's becoming increasingly difficult for me to find private and quiet times lately. I just completed an MA in Communication Studies and manage a small company called insitu, which specializes in television content development. If you want any further information, the two options you have are either being in my sessions or catching me in the shop stewards' room. I prefer the former.

When I was born, my elder brother was in an Israeli jail. When I was 10, my other two brothers were sent to jail. When I was 15, I too was imprisoned (for political reasons of course). In a country where politics includes the smallest details of people's lives, my love of film and television took me in the direction of filmmaking where I could observe, interfere, and tell the world about the details of our lives. I began my career as a film editor for several documentaries and fiction films, and then traveled to London where I gained my MA degree in documentary filmmaking. My graduation film won the Royal TV society award for best postgraduate documentary in the UK. After I came back to Palestine my brother and I founded Dar Films, a production company that has produced several documentaries and TV programmes. I have also produced children's TV shows with local networks. Although my passion is making films, I find a lot of pleasure teaching at Al-Quds University in the TV and media department, where I enjoy working with young students eager to change their world.

**Shop Stewards**

Switzerland

**Béatrice Barton**

Session Leader

**. TV as Therapy?**

Shop Steward for

**. Dresden****. In Treatment****. Let's Make A Baby****. Shadya**

Head of New Formats

TSR – Télévision Suisse Romande

20, quai Ernest Ansermet

1211 Geneva 8

Switzerland

Mobile +41 792039817

beatrice.barton@tsr.ch

**Shop Stewards**

Spain

**Joan Carreras**

Session Leader

**. Help Yourself**

Shop Steward for

**. Classical Masterpieces – 1****"An Alpine Symphony" by Richard Strauss****. Fata Morgana****. Job Wanted****. Little Terrorist**

TV3 – Televisió da Catalunya

Carrer de la TV3

08970 Sant Joan Despí

Barcelona

Spain

Phone +34 935672496

jcarreras.r@tv3.cat

As far back as I can remember, I wanted to be a journalist. I figured I would meet interesting people, I would travel around the world, and life would be exciting, full of surprises and never boring. Thirty years later, I can say that all of my expectations have been met. In 1976, after six months of travelling in the Middle East, I was hired by the very serious *Journal de Genève*, where I started my journalistic career at the foreign desk – and stayed two years in Bangkok and Macao during the boat people crisis. When I came back to Geneva with my husband and two kids, a job was waiting for me at the *Télévision Suisse Romande* (TSR) and that's when I fell in love with television journalism. The shooting, the editing, the teamwork: nothing could beat that. Since then I have been working for news programmes, current affairs, and documentaries. I have anchored programmes, I have been head of magazines, and lately I found a new passion: I am exploring the world of formats, scouting for my colleagues and producing new ones for TSR every year.

Joan Carreras was born in Barcelona in 1962, a year in which a heavy snowstorm hit this Mediterranean city (totally unusual) and the summer was extremely hot (not so unusual). Perhaps he should have been born in a more ordinary year. But he's one of five siblings, and they couldn't all be born at the same time. Joan had to be the first, so he was born during that extreme summer of July 1962. He soon decided he wanted to write books. When a TV made its way into the household, he became a cartoon freak and started toying with the idea of working in a strange place like television (did you have to dress in color or in black and white?). Today he works for TV3, the Catalan public television network. He is the director of 33 (the cultural channel), K3 (the children's channel) and 300 (the fiction channel). In his six years at TV3 he has held different positions including Head of Programming and Head of Cultural Programmes. Before that he worked as a scriptwriter in television and radio, and a journalist for newspapers and magazines. He has published four books that earned good reviews but middling sales. In short, his life is close to what he dreamed it would be as a child. The rest he made up as he went along and he has no complaints. He is married with two children (13 and 8 years old) and lives with them in a house that is a five-minute walk from the beach.

**Shop Stewards**

India

**Rupsha Dasgupta**

Session Leader

- . **War: Behind the Lines**
- . **Access**

Shop Steward for

- . **Choice II**
- . **Lock 'em Up Or Let 'em Out**
- . **My Life As A Child: Distant Dads**
- . **The Last Dog in Rwanda**

Kolkata Sukriti Foundation

36/2 South End Park

Kolkata 700 029

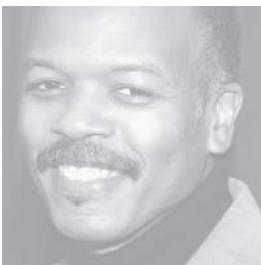
India

Phone +91 3324635749

Mobile +91 9830008880

rupshadg@gmail.com

rupsha@sukritifoundation.org

**Shop Stewards**

United States

**Carvin Eison**

Session Leader

- . **Objective and Subjective Realities: Personalizing the Past**

Shop Steward for

- . **At the End of the Furrow**
- . **Over My Dead Body**
- . **Parz: Duty of a Son**
- . **Trapped on the Road**

MFA

Associate Professor

Dept. of Communication

SUNY College Brockport

70 Oliver street

Rochester, New York 14607

United States

Phone +1 5853955767

Fax +1 5857382221

ceison@brockport.edu

Carvin Eison is an associate professor in the Department of Communication at SUNY College Brockport, the creative director of the independent production company ImageWordSound, and general manager of Rochester Community Television Inc. He is also the director, director of photography, and editor of *July '64*, a new documentary for PBS, presented by WXXI-TV, the Independent Television Service, and the National Black Programming Consortium. Carvin Eison has won national recognition for his scholarship Tellys, the Award of Excellence from the Broadcast Education Association, gold and silver medals at the Houston International Film and Video Festival and honorable mention at the Columbus International Film and Video Festival. In 2005 he was nominated for two NYS Emmys, including Best Director. Major screenings include the International Museum of Photography at the George Eastman House, the High Falls Film Festival, the American Dance Festival and the Contemporary Museum of Art in Warsaw, Poland. Eison is a tenured member of the faculty of the State University of New York College at Brockport, where he teaches television production, broadcast theory and media ethics. In July 2006, Eison received a development grant from ITVS/PBS for the research on *Umbra*, a three-part documentary series on the embedded effects of lynching in America.

1974, the year I was born, was also the year my home town Kolkata got to see television for the first time. Born into a family where television was the most talked-about topic, I decided while still in school to take it up as my career. News always attracted me, and during my studies in Political Science I became a correspondent for youth news at Doordarshan, the Indian national television. Having completed a Master's in International Relations, I joined WTN and later CNN as the East India correspondent. The urge to be independent compelled me to join my family's business in television in the year 2000. Apart from running a 24-hour local bangla television channel and an electronic NGO, my company, Sukriti, also handles live sports coverage for ESPN, and the documentaries for the only public service broadcasting trust in India. Sports, education, health and news are my primary focus areas. I have worked as a freelancer for broadcasters such as Star Plus, BBC, DD sports, Channel 9 (Australia), RT1 (Italy). Apart from television, as a national oarsperson I've represented my country in several international regattas. I'm not a gifted musician, but music and musical programmes remain among my favourites.

**Shop Stewards**

United States

**William Gilcher**

Session Leader

- . **In-Your-Face TV: Satire, Irony, and the Deadly Serious**
- . **Different Cultures, Different Dramas?**

Shop Steward for

- . **Cosmic Connexion**
- . **Flags on Mars: God Bless Sex**
- . **Kalinovski Square**
- . **NEO - Office Chuckles**
- . **Our Secret Archives**
- . **Room 13 (The Heart at Work)**

Goethe-Institut Washington

812 Seventh Street NW  
Washington, DC 20001-3718

United States

Phone +1 2022891200  
wgilcher@washington.goethe.org  
william.gilcher@verizon.net**Shop Stewards**

Australia

**Graeme Isaac**

Session Leader

- . **Process or Product**
- . **Crossing Borders**

Shop Steward for

- . **Guilty or Not Guilty / The Nayadet Case**
- . **Ode to Joy**
- . **Operation X - Tricked into Porn**
- . **Promised Paradise**
- . **To The Other Side**

Mayfan Pty. Ltd.

143 Hastings Pde.

Bondi Beach

New South Wales 2026

Australia

Phone +61 293653111

Fax +61 293653166

gi@bigpond.net.au

When he is not attending Input, William Gilcher is a writer-producer. He divides his time between independent TV and film projects and the Goethe Institut/German Cultural Center, where he is director of media projects for North America. In Washington, he and his co-conspirators have organized several "Best of Input" programmes. At the University of Iowa, he wrote about the unknown American films of Jean Renoir. He was director of the Cornell University Cinema, and the American co-producer of George Rouquier's *Biquefarre*, a classic film about French rural life, which won prizes at the Venice Film Festival and elsewhere. After several years at the Media Programme of the National Endowment for the Humanities, Bill joined the staff of the University of Maryland, where he produced a film version of Beckett's *Endgame*, recreating Beckett's own staging with the San Quentin Drama Workshop. For the Goethe-Institut, Bill has specialized in TV, radio and internet projects about cultural issues in the European-American (non-)dialogue. His current projects include a performance-based video about poet Hilda Stern Cohen and a web-based project about Brazilian cinema. He is also co-president of the Association Georges Rouquier in Goutrens (Aveyron), France.

Graeme Isaac has worked as a writer, producer, script editor, and music producer of both documentaries and dramas. He is a jack of all trades and a master of none, which is probably why he ended up working mainly as a producer. His first film, the feature road movie *Wrong Side of the Road*, was the first Australian feature film with an all-Aboriginal cast. Since then he has produced both television documentaries and feature dramas, a number of which have been made with Aboriginal communities and with Aboriginal filmmakers. His recent documentary *Dhakiyarr vs. the King* was a finalist in the World Docs competition at Sundance. He has also worked as a creative and production consultant on three Indonesian feature films, two of which (*Tjoet Nja Dhein* and *Daun Di Atas Bantai*) premiered at Cannes. He recently worked as consultant on the Indonesian feature documentary *Serambi*, which premiered at Cannes in 2006. In previous lives he was a member of the Australian Performing Group (Pram Factory), a founding member of Circus Oz, and played with the band Captain Matchbox.

**Shop Stewards**

United Kingdom

**Vivi Mellegard**

Session Leader

- . **Get Personal: Big voices in small worlds meet small windows on the big world**

Shop Steward for

- . **James Ellroy: "American Dog"**
- . **Koht with the Family**
- . **More Lipstick**
- . **Rosita**

vivimellegard@hotmail.com

**Shop Stewards**

France

**Karen Michael**

Session Leader

- . **Different Cultures, Different Dramas?**

Shop Steward for

- . **A Lesson in Discrimination**
- . **Bye Bye Belgium**
- . **Hide and Seek**
- . **In Search of the Pope's Children**
- . **My Economic Life**

Chargée de programmes  
 Unité Actualités Culturelles  
 ARTE France  
 8, rue Marceau  
 92785 Issy Les Moulineaux Cedex 9  
 France  
 Phone +33 155007234  
 Fax + 33 155007378  
 k-michael@arte.france.fr

Karen Michael has been working for La Sept/Arte since its beginning. She started her career as assistant to the head of the Youth Department and has worked on several magazines such as *Megamix* (co-produced with Channel 4), *Passenger* (co-produced with BBC), and *Dynamo*. In 1992, she participated in the creation of ARTE's *Thema*: special theme evenings dealing with society, history, politics, arts and entertainment. Topics include: Europe Attitudes, Unions, War & Peace in Northern Ireland, Black Cinema with Melvyn Van Peebles. In ten years she has co-produced with international partners, acquired and pre-bought hundred of hours of documentary films. In 2003, Karen joined the newly-created Arts and Culture Department, where she launched *L'Art & la Manière*, a series of programmes that portray leading European artists at work in the elaboration of the creative process. Until recently she worked on *License to Think*, a monthly socio-cultural debate with prominent international figures such as Salman Rushdie, Amartya Sen, Peter Sloterdjik, and Pedro Almodovar. Soon to follow: a documentary series dedicated to contemporary philosophers. Karen Michael is also a regular shop steward participating in Eurodoc, Afridoc, Rencontres de Saint-Laurent, Lussas.

For the first four years of her life, Vivi's world was a walled garden in the north of Tehran which she shared with two Alsatians, the stray cats they used to chase and a tortoise called Oscar. Then Vivi moved to London, where she grew up and got a job at the BBC. Suddenly all those years of dreaming in the garden matured into a love of storytelling and making documentaries. So, she made films for the science series *Horizon* about living forever, snowball Earth and the lost pyramids of Caral. After that, it was off to the current affairs department, where she thought up ideas for people like Gore Vidal, Norman Mailer and Kenneth Kaunda to come and have conversations. In between, she made documentaries about obese kids and teenagers with STDs and learned a lot about gaining people's trust and telling their stories sensitively. Always a fan of variety, the next few years were a mix of drama in Moscow for a film about Ivan the Terrible, following the trail of an art thief from Alsace, poking around in a tomb in the Valley of the Kings and other bits and bobs. Now, she's developing two films which are close to her heart and take her back to her half-Iranian, half-Swedish roots: *Persian Carpet*, a film about Vivi's feisty female cousin who lives in Iran and *Building Bridges*, a film about her Swedish architect grandfather who built lots of amazing things in Iran.

**Shop Stewards**

Mexico

**Lupita Miranda**

Session Leader

**. Frames of Art**

Shop Steward for

- . Bare**
- . But Still**
- . Qana**
- . Terpsychora's Captives 2**

Av. Insurgentes Sur 3493

Villa Olímpica 21-404, Tlalpan

CP 14020

México, D.F.

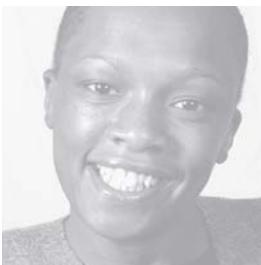
Mexico

Phone / Fax +52 5556887776

Mobile +52 5550747308

azizanur@yahoo.com.mx

Lupita Miranda was born in Mexico City in 1969. She studied still photography and trained as a filmmaker. She produces and directs independent documentaries, mainly on social and political issues, and teaches documentary workshops at the Film Training Center in Mexico City. She has received fifteen national and international awards for her work, and has participated in cinematographic events such as film festivals, conferences and workshops in Mexico and abroad. She has also been a member of several international film festival juries. Her most recent documentary is *Tales from the Inside*, about the life experience of a group of women in prison in Jalisco, Mexico. She is working on her next film about little girls in confinement at a young offenders' institute in Mexico City. Lupita also works as a script supervisor for feature films and TV commercials. Along with another partners, she is organizing a Mexican Documentary Network.

**Shop Stewards**

South Africa

**Kethiwe Ngcobo**

Session Leader

**. Recreating History: Where are the boundaries between fact and fiction?**

Shop Steward for

- . Pit Bull**
- . Rage**
- . Sweepstake Scams**
- . The Plot Against Harold Wilson**

SABC – South African Broadcasting Corporation

Head of Drama

Content Hub

Private Bag X 41

Auckland Park

2006 Johannesburg

South Africa

Phone +27 117145371

Fax +27 117146239

ngcobok01@sabc.co.za

Kethiwe Ngcobo, the current driving force behind SABC Content Hub Drama Department, grew up in the streets of London. After Cultural Studies at Portsmouth University, she went on to become an apprentice film editor for two years on the Joint Board For Film Industry Training (JOBFIT) and garnered credits for such blockbusters as *Aliens III*, *Nuns On The Run* and *Jim Henson's Greek Myths*. Feeding her passion for story, she became an assistant film editor on various TV serials and specials. A major plot point in Kethi's story was her return to South Africa for a six-month holiday that never ended. On arrival in South Africa she knew that she was back home and home it has been ever since. Second to this life-changing decision, her greatest period of transformation came during her years as an independent freelance producer, as well as during the eight years she ran her own production company, Fuzebox. This journey through the world of story has taken Kethi through many turning points, climaxing in her being headhunted as the inaugural Head of Drama at the South Africa Broadcasting Corporation (SABC). Kethi's work is far from done as she continues to forge change in the way that drama content is developed and presented in her homeland. A sub-plot to Kethi's journey in story is the ever-present, beaming smile of her amazing six-year-old son who now adds more fuel to the fire that drives this force of drama.

**Shop Stewards**

Poland

**Lidia Piechota**

Session Leader

**. Honest With/About the Youth**

Shop Steward for

**. Blowing Words: Max Besora****. Flanders Sports****. Girl in a Mirror****. Hip Hop: Beyond Beats and Rhymes****. My Friend Ana**

ulica Jarocka 76b / 13

10-900 Olsztyn

Poland

Phone / Fax +48 895358147

Mobile +48 880539031

lidiapiechota@gmail.com

**Shop Stewards**

Norway

**Jo Raknes**

Session Leader

**. TV on Trial**

Shop Steward for

**. Mothern****. The Battle of Chernobyl****. The Boys Who Killed Stephen Lawrence****. The Chaser's War on Everything****. Woman see lot of things**

Executive Producer

NRK – Norsk Rikskringkasting

RM 34

0340 Oslo

Norway

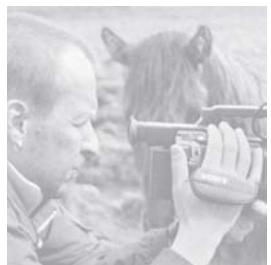
Phone +47 23042939

Mobile +47 92400783

jo.raknes@nrk.no

One November Monday Lidia was born. Her mother thought gladly "It won't be a thorn." Lidia ignored crazy boys hooking, rather focused on books on good looking. Also about wise girls and brave men she read, really wanting to fight down the bad. Being a sister of a naughty Mike, Lidia decided she wouldn't be a spike. Working hard, doing her best, being 15 forgot what's the rest. Went to the radio, volunteered there, just to say "hi" to everyone around her. Attending school was boring for Lidia. She preferred to dance, sing or just work for the media. Leaving her boyfriend could be a breakdown, so she really wanted to stay in her hometown. Craved for knowing and learning more. Linguistics and history would never be a bore. Soon got engaged, wanted to move, but stayed only few months, did not feel the groove. Moved to the East, where grandmother died, worked in TV when winter was white. First had to learn what camera is and how to work with minimal risk. It was in Lublin, the city of kindly men, soon felt a bit lonely, moved once again. Came back to Opole; TV boss called Lidia, checked her knowledge with encyclopedia. The boss once agreed on Rozkminka filming, Lidia's own programme for young people thinking. Then came an award for her creative job. She said "Stop, I don't want to be mobbed." Her weather forecast, not being highest ambition, turned into fun, caused recognition. Let it be it, she'd never be let down, now even likes banquets and wearing a gown.

I started out in the Oslo punk scene in the 1980s. From playing in a hardcore band I went on to make music videos and documentaries for TV. The subjects were often youth-related, like music and the housing situation for young people in Oslo. I also did a lot of live sport productions, working on camera, directing and editing. In 1990 I started in the youth department at NRK, Norway's public broadcaster. Since then I have done nearly everything possible in TV production including camera, editing, researching, hosting and acting. In the mid-1990s I sort of drifted into humour for a while, until I had a lovely year off in Australia with my family. After that, I worked for various TV stations as an independent before I ended up back at NRK doing daily afternoon programmes for children. Now I'm working as an executive producer in the cultural department of NRK, without any traces of my punk past, but still with my homemade tattoos, and the feeling that I don't know what more to fill in here to hide the fact that I'm without a formal education. But does it matter? It's only TV!

**Shop Stewards**

Finland

**Jouko Salokorpi**

Session Leader

- . **Presenters' Trips**
- . **Pace on Earth**

Shop Steward for

- . **Barda**
- . **La Ruta**
- . **Manufactured Landscapes**
- . **Nils and Ronny Without Borders - Getting to Know a Mass Murderer**

PB 88

00024 Yleisradio

Finland

Phone +35 8400468163

jouko.salokorpi@yle.fi

**Shop Stewards**

Germany

**Claudia Schreiner**

Session Leader

- . **Feed the Monster!**

Shop Steward for

- . **Finnish Presidents**
- . **Nuremberg: Nazis on Trial - Albert Speer**
- . **Tell Me What You Feel**
- . **The Border**
- . **The Chief Referee**

Head of Programmes, Culture &amp; Science

ARD / MDR – Mitteldeutscher Rundfunk

04360 Leipzig

Germany

Phone +49 3413007200

Fax +49 3413007255

claudia.schreiner@mdr.de

Born in Cologne, Germany. Studies in American History, Political Science and Archaeology. M.A. from Columbia University, NYC (1979), Ph.D. from the University of Cologne (1984). Professional experience: freelance news reporter for ZDF German TV, reporter and anchorwoman for RIAS (Rundfunk im amerikanischen Sektor), foreign correspondent in Washington, D.C. Assistant to the director of TV programmes at SFB/ARD, Berlin. 1994 to 2000 Head of Programme for Family and Current affairs at MDR/ARD, Dresden. Currently Head of Programme, Culture and Science, MDR/ARD, Leipzig. This department is responsible for the factual programmes in History, Science, Culture and Religion, producing documentaries, features, magazines, and live broadcasts of cultural events.

Jouko started to work as a journalist right after school about twenty-five years ago, as he didn't know what he liked to do, or could do. For ten years he worked for newspapers, writing, photographing, making layouts, and also collected some radio experience. He got fed up with everything and backpacked around the world for one and half years, returned to Finland, and went straight from the Trans-Siberian train to a First of May party, where he was recruited at 5 am to YLE TV1 Current Affairs. After ten years of being there as a reporter and presenter, he moved to culture programmes, where he still works, the last four years as a producer. At the moment he produces – among other things – a weekly 50-minute live culture programme and weekly 15-minute reportage. Jouko has two kids, one almost 2 and one almost 16 years old. There is also a dog in the family, although Jouko still doesn't know exactly why. Lugano will be Jouko's 10th Input, so it will be a jubilee year. During this Input week his big wooden boat is waiting for him to come back and finish the spring maintenance, as the sea might be free of ice already – or maybe not.

**Shop Stewards**

rroreditraduzio

Pal\_Sipos

Hungary

**Pal Sipos**

Session Leader

. **Responsibility... What?**

Shop Steward for

. **Managing the Universe**  
. **The Planet**  
. **Yaptik-Hasse**

17 Szabadsag ter

1054 Budapest

Hungary

Phone +36 13735373

Fax +36 13735372

Mobile +36 306195223

pal.sipos@mtv.hu

Graduated from the University of Budapest; started his career as a historical linguist. He joined Hungarian Television (MTV) in 1989, and started producing live television shows, political background talk shows and documentaries. He was head of the Science and Education Department between 1994 and 1997, and also produced the Japan Prize-winning edutainment show *Repeta*. Between 1999 and 2002 he freelanced, mostly for Hungarian commercial television stations, producing the Hungarian adaptations of *The Mole* and *Fort Boyard*. Since 2002 he has been working for MTV again. In 2005 he produced the Hungarian version of *The Big Read*. He is currently in charge of cultural and educational programming.

**Shop Stewards**

**Jetske Spanjer**

Session Leader

. **Playstation**

Shop Steward for

. **Cash**  
. **One Minute to Midnight**  
. **Smiling in a Warzone**  
. **Souvenirs**

Independent Filmmaker

Nieuwe Herengracht 43

1011 RN Amsterdam

The Netherlands

Phone +31 206248293

Mobile +31 641300981

jetske.spanjer@gmail.com

rroreditraduzio

After I finished my psychology studies and gave birth to my first child (this was in 1974), I stumbled into my first freelance job for public broadcasting. From then on I did various radio programmes for different broadcasters. Even though I loved radio, I found the challenge of making documentaries for television impossible to resist and was lucky enough to get the chance to do it. Then, ten years ago, I was asked to fill the position of programme director of the RVU, a small but quite ambitious educational (for adults) public broadcaster. After a few years I found out that management was not the place for me. I went back to documentaries, and did scriptwriting at our world-famous Binger Institute. The television film *Rough Times* won the award for best television drama two years ago, and I was proud to have written the script for it. At the moment I feel as if the beginning of my career has started again: I was rewarded with an early pension a few months ago (like most Dutch programme-makers over 55). For me it signifies Possibilities! Chances! Freedom in the air!

## Input 2007 Team

### Conference Board

**Mr. Dino Balestra** Director RTSI

Input 2007 Chairman

**Ms. Tiziana Mona** SRG SSR idée suisse

Input 2007 Director

**Ms. Stefania Verzasconi** TSI

Input 2007 Deputy Director

**Mr. Pietro Bossi** TSI

Input 2007 Technical Advisor

**Mr. Laurent Simon-Vermot** SRG SSR idée suisse

Input 2007 Financial Advisor

### Other Team Members

**Mr. Davide Ackermann, Ms. Alessandra Dal Ben**

Ackermann Dal Ben Communication Design, adcd.ch

Graphic Designers

**Mr. Gianni Bardelli** RTSI, Design Supervisor

**Ms. Valeria Canova** Video Library Coordinator

**Ms. Sheila Carimo Vaz** RTSI, Guests and Temps

**Mr. Francisco Dias** RTSI, Design Coordinator

**Ms. Marcy Goldberg** Catalogue Editor

**Mr. Sacha Lunghi** RTSI, Programme Coordinator

**Mr. Corrado Paci** Administrative Assistant

**Mr. Lorenzo Patocchi** Cryms Information Technology, cryms.com, e-Communication and IT Engineer

**Ms. Emilia Pennella** RTSI, Registration

**Ms. Liliana Piantini** RTSI, Programme and Video Library Supervisor

**Mr. Davide Piazza** RTSI, Information Desk and Merchandising

**Ms. Isoletta Piffaretti** Screening Rooms and Headsets

**Mr. Paolo Rimoldi** RTSI, Press Officer

**Mr. François Smit** International Liason

**Mr. Nico Tanzi** RTSI, Editor

**Mr. Giorgio Weit** Infrastructure and Logistics

### Steering Committee

**Mr. Claudio Generali** President RTSI Board,

Input 2007 President

**Mr. Rainer Keller** SRG SSR idée suisse, member

**Mr. Roberto Pomari** TSI, member

**Ms. Tiziana Mona** SRG SSR idée suisse, advisory member

### Editorial Committee

**Ms. Béatrice Barton** Télévision Suisse Romande (TSR),

Input Shop Steward

**Mr. Alberto Chollet** SRG SSR idée suisse,

Input National Coordinator for Switzerland

**Mr. Adrian Marthaler** Schweizer Fernsehen (SF)

**Mr. Yves Menestrier** Télévision Suisse Romande (TSR)

**Mr. Giuseppe Richeri** Università della Svizzera italiana (USI)

**Mr. Hans-Rudolph Schoch** Schweizer Fernsehen (SF)

**Ms. Tiziana Mona** SRG SSR idée suisse

## Input 2007 Hosts: SRG SSR idée suisse and RTSI

Input 2007 is organized and financed by the Swiss Broadcasting Corporation SRG SSR idée suisse and by the Italian language broadcaster RTSI, with further contributions from various sponsors.

### 5. WHO'S WHO

#### Input 2007 Hosts: SRG SSR idée suisse and RTSI

##### **SRG SSR idée suisse**

Switzerland's public service broadcaster is charged with producing and broadcasting radio and television programmes of equal quality in each of the country's four official languages, to promote reciprocal understanding, cohesion and exchange between regions as well as between cultural and linguistic communities.

SRG SSR is the main Swiss company in the electronic media sector, with some 6,000 employees. The SRG SSR bouquet is national, multimedia and multilingual. It comprises seven television broadcasters and 16 radio networks in the four national languages (German, French, Italian and Romansh), as well as websites in ten languages, and teletext services in Italian, German and French.

SRG SSR's various channels provide news bulletins, special services and programmes dedicated to politics, culture, society and sport. Entertainment – in the form of films, sitcoms, radio dramas, shows and talk shows – is particularly important. SRG SSR's channels can be received throughout the country.

SRG SSR is a non-profit enterprise. Most of SRG SSR's income is provided by licence fees, followed in importance by sponsorship and advertising revenues and other commercial income.

[www.srgssrideesuisse.ch](http://www.srgssrideesuisse.ch)

##### **RTSI**

Radiotelevisione svizzera di lingua italiana RTSI is one of SRG SSR idée suisse's seven Enterprise Units. Located in Lugano, it is responsible for radio and television broadcasting aimed at Switzerland's Italian-speaking population.

It has three radio stations, two television channels and a website. Its headquarters are in Lugano. Sensitive to the challenges faced by Italian-speaking Switzerland as well as the needs of Italian speakers beyond its borders and the realities of northern Italy, RTSI highlights the contribution of Italian language and culture to the construction of a Swiss identity and the reinforcement of national cohesion.

With a broad range of content, RTSI's programmes satisfy the varied demands of the audience, ranging from information to entertainment, from culture to sport. RTSI is a small company with its roots in federalism and respect for minorities.

[www.rtsi.ch](http://www.rtsi.ch)

## Sponsors

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## Funding Bodies

A conference like Input could not take place without volunteer work and solidarity from dedicated supporters of high-quality public television, and from organizations and institutions whose contributions to travel costs enable many of our delegates to attend the event. We would like to acknowledge generous contributions from:

*Canal France International* ([www.cfi.fr](http://www.cfi.fr))

provides travel grants for delegates from francophone African countries.

*Consejo Nacional para la Cultura y las Artes* (Arenal, 32, Mexico, D.F.)

Secretaría de Relaciones Exteriores.

*Corporation for Public Broadcasting* ([www.cpb.org](http://www.cpb.org))

provides annual travel assistance for US Input programme representatives and awards Professional Development Fellowships to public television programme producers throughout the United States to attend Input conferences.

*South Carolina ETV* ([www.myetv.org/input](http://www.myetv.org/input))

has served as the US Input Secretariat on a voluntary basis since 1984, providing staff support and resources to manage travel grants and host the annual US Input pre-selection. Our goal is to foster awareness and growth of Input in the US and to extend the benefits to public television professionals system wide.

*Swiss Agency for Development and Cooperation* ([www.eda.admin.ch](http://www.eda.admin.ch))

provides travel grants for Input delegates from francophone African countries, Armenia, Georgia, Kyrgyzstan, Palestine.



See you again in...

2008 Johannesburg

2009 Warsaw

**Inserzione  
11  
INPUT 2008**

Last updated  
on 3 April 2007

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Input 2007  
SRG SSR idée suisse / RTSI

**Input 2007**  
RTSI  
PO Box  
CH-6903 Lugano  
phone +41 91 803 51 11  
fax +41 91 803 53 55  
[info@input2007.org](mailto:info@input2007.org)

[www.input2007.org](http://www.input2007.org)  
[www.input-tv.org](http://www.input-tv.org)



## **Input 2007**

LUGANO > SWITZERLAND

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## Schedule

### Monday 7th May

09:00–13:00  
*Screening Sessions*

- **TV on Trial**  
**Guilty or Not Guilty / The Nayadet Case** / 45' / Chile / Documentary - Factual  
**Lock 'em Up Or Let 'em Out** / 59' / UK / Documentary - Factual  
**The Boys Who Killed Stephen Lawrence** / 60' / UK / Documentary - Factual
- **In-Your-Face TV: Satire, Irony, and the Deadly Serious**  
**Our Secret Archives** / 10' / Switzerland / Fiction - Series  
**Kalinowski Square** / 87' / Belarus / Documentary - Current Affairs  
**Bye Bye Belgium** / 95' / Belgium / Fiction - TV Movie
- **Recreating History: Where are the boundaries between fact and fiction?**  
**Dresden** / 90' / Germany / Fiction - TV Movie  
**The Plot Against Harold Wilson** / 90' / UK / Documentary - Docu-Drama

13:00–14:30  
*Lunch Break – Producers' and Authors' Hour*

14:30–18:30  
*Screening Sessions*

- **War: Behind the Lines**  
**Woman see lot of things** / 65' / France / Documentary - Factual  
**Little Terrorist** / 15' / India / Documentary - Docu-Drama  
**Qana** / 33' / Iran / Documentary - Docu-Drama  
**The Last Dog in Rwanda** / 29' / Sweden / Fiction - TV Movie
- **New Media Platforms and Public Television**
- **Crossing Borders**  
**To The Other Side** / 66' / Mexico - USA / Documentary - Docu-Drama  
**The Border** / 20' / Kyrgyzstan / Fiction - TV Movie  
**American Made** / 25' / USA / Fiction - TV Movie  
**Rage** / 90' / Germany / Fiction - TV Movie

### Sunday 6th May

12:00–20:00  
*Registration*

17:00–18:30  
*Orientation and Official Opening*

18:30–20:00  
*Opening Night Reception*

16:00–21:00  
*Video Library*

18:30–20:00  
*Producers' and Authors' Hour*

20:00–22:00  
*Panel*

- **Public Service Broadcasters and New Media: Strategies and Financing**

**Schedule****Tuesday 8th May**

09:00–13:00

Screening Sessions

**■ Light**

**The Chasers' War on Everything** / 26' / Australia / TV - Entertainment  
**NEO - Office Chuckles** / 29' / Japan / TV - Entertainment  
**A Strange Place** / 25' / Spain / Documentary - Docu-Drama  
**Trapped on the Road** / 20' / China / TV - Entertainment  
**Promised Paradise** / 52' / Netherlands / Documentary - Factual

**■ Responsibility... What?**

**Nuremberg: Nazis on Trial - Albert Speer** / 59' / UK / Documentary - Docu-Drama  
**The Planet** / 52' / Sweden / Documentary - Factual  
**Smiling in a Warzone** / 77' / Sweden / Documentary - Factual

**■ Frames of Art**

**Girl in a Mirror** / 55' / Australia / Documentary - Performing Arts  
**Classical Masterpieces - 1**  
**"An Alpine Symphony" by Richard Strauss** / 26' / Germany / Documentary - Performing Arts  
**Play** / 4' / Switzerland / Fiction - Animation  
**Terpsychora's Captives 2** / 52' / Russia / Documentary - Performing Arts

**Blowing Words: Max Besora** / 15' / Spain / Documentary - Series

13:00–14:30  
*Lunch Break – Producers' and Authors' Hour*

14:30–18:30  
Screening Sessions

**■ Presenters' Trips**

**Chimps Are People Too** / 49' / UK / Documentary - Factual  
**Koht with the Family** / 29' / Norway / Documentary - Docu-Soap  
**La Ruta** / 52' / Chile / TV - Cultural Magazine  
**Nils and Ronny Without Borders - Getting to Know a Mass Murderer** / 45' / Norway / Documentary - Factual

**■ Citizen Journalism – A Challenge to Public Media**

**TV as Therapy?**  
**In Treatment** / 30' / Israel / Fiction - Series  
**A Lesson in Discrimination** / 45' / Canada / Documentary - Current Affairs  
**Choice II** / 24' / South Africa / TV - Talk Show  
**But Still** / 80' / Germany / Documentary - Performing Arts

09:00–21:00  
Video Library

18:30–20:00  
*Producers' and Authors' Hour*

20:00–22:00  
Panel

**■ Citizens Journalism - A Debate****Schedule****Thursday 10th May**

09:30–13:00

Screening Sessions

**■ Help Yourself**

**Flags on Mars: God Bless Sex** / 26' / Colombia / Documentary - Series  
**My Friend Ana** / 11' / Canada / Fiction - TV Movie  
**A Dirty Weekend in Hospital** / 59' / UK / Documentary - Series  
**Job Wanted** / 30' / Germany / Documentary - Docu-Soap  
**Sweepstake Scams** / 22' / Taiwan / Fiction - Sitcom

**■ Pace on Earth**

**In Search of the Pope's Children** / 52' / Ireland / Documentary - Factual  
**Manufactured Landscapes** / 83' / Canada / Documentary - Factual  
**Yaptik-Hasse** / 31' / Russia / Documentary - Factual  
**■ Objective and Subjective Realities: Personalizing the Past**  
**Souvenirs** / 75' / Israel / Documentary - Docu-Drama  
**One Minute to Midnight 1** / 1' / Australia / Fiction - Animation  
**Bare** / 11' / India / Documentary - Factual  
**One Minute To Midnight 2** / 1' / Australia / Fiction - Animation  
**Finnish Presidents** / 28' / Finland / Documentary - Docu-Drama  
**One Minute to Midnight** / 13' / Australia / Fiction - Animation  
**At the End of the Furrow** / 10' / Mexico / Documentary - Docu-Drama

13:30–14:30  
*Lunch Break – Producers' and Authors' Hour*

14:30–18:30  
Screening Sessions

**■ Access**

**China Blue** / 53' / USA / Documentary - Current Affairs  
**Operation X - Tricked into Porn** / 40' / Denmark / Documentary - Factual  
**My Life as a Child** / 38' / UK / Documentary - Factual  
**Rosita** / 56' / Nicaragua / Documentary - Factual

**■ Afrochords Major – Riffs in African TV Voices**

**■ Archiving the Truth**  
**American Experience: Jonestown** / 90' / USA / Documentary - Factual  
**The Battle of Chernobyl** / 94' / France / Documentary - Factual

09:00–21:00  
Video Library

18:30–20:00  
*Input 2008 One for the Road*

**Friday 11th May**

09:00–13:00  
Screening Sessions

**■ Mind the Gap**

**Real Online** / 77' / Taiwan / Fiction - TV Movie  
**Mothern** / 23' / Brazil / TV - Entertainment  
**Cosmic Connexion** / 68' / France / TV - Entertainment

**■ Playstation**

**Cash** / 15' / Switzerland / TV - Entertainment  
**Flanders Sports** / 29' / Belgium / TV - Magazine  
**Barda** / 27' / Denmark / Fiction - Series  
**Fata Morgana** / 59' / Belgium / TV - Entertainment

**■ Get Personal: Big voices in small worlds meet small windows on the big world**

**James Ellroy: "American Dog"** / 53' / France / Documentary - Factual  
**My Economic Life** / 30' / Finland / Documentary - Factual  
**Shadya** / 53' / USA / Documentary - Docu-Drama

13:00–14:00  
*Lunch Break – Producers' and Authors' Hour*

14:00–18:00  
Screening Session

**■ Feed the Monster!**

**Over My Dead Body** / 30' / Netherlands / Documentary - Factual  
**The Chief Referee** / 61' / Poland / TV - Interactive  
**Let's Make A Baby** / 57' / UK / Documentary - Series

09:00–21:00  
Video Library

18:30–20:00  
*Input 2008 One for the Road*

**Saturday 12th May**

09:00–14:00  
Video Library

15:00–18:00  
Panel

**■ IN-magina Media, Art and TV in Interaction**

## TV on Trial

**Session Leader Jo Raknes**

**TV ignores the right to privacy as it makes its way into the courthouse and, even further, into the files of the prisoners applying for parole. Then it acts as jury, as it openly points out the guilty and goes in for the hunt. We want to put the public broadcaster on trial to see whether we are violators of privacy or defenders of the public interest, all in the name of justice.**

**Guilty or Not Guilty / The Nayadet Case**

45' / Chile / Documentary - Factual

**Director Rodrigo Ivan Sepulveda**

**Presenters Rodrigo Ivan Sepulveda, Rony Goldschmied**

**Shop Steward Graeme Isaac**

Is this the first televised trial ever? In Chile it was a first. Nayadet is accused of drug trafficking. This documentary follows her, not only in her life before the trial, but all the way into the courthouse. The district attorneys, defenders, victims and accused all give their version of the story before the camera enters the courtroom and reveals what happens in a court case, all the way to the verdict.

## Lock 'em Up Or Let 'em Out

59' / United Kingdom / Documentary - Factual

**Director Simon Ford**

**Presenter Louise Shorter**

**Shop Steward Rupsha Dasgupta**

Punishment for a crime is a must. But who decides when the punishment has lasted long enough? And how? Can the camera be a member of the parole board responsible for such a crucial, confidential decision?

## The Boys Who Killed Stephen Lawrence

60' / United Kingdom / Documentary - Factual

**Director / Presenter Neil Grant**

**Shop Steward Jo Raknes**

We are used to seeing factual programmes that reopen a case to free the innocent. This time a reporter goes undercover for 12 months to prove that 5 people are guilty of killing a young boy in London, despite the fact that they were found not guilty by the court. BBC reporter Mark Daley uncovers new witnesses and testimony in the killing of Stephen Lawrence, and presents tape recordings taken from internal police interrogations and surveillance.

**Monday 7th, 09:00–13:00 Blue Room**

**In-Your-Face TV: Satire, Irony, and the Deadly Serious**

**Session Leader William Gilcher**

**Sometimes the best way to deal with heavy topics is a light touch of a sharp knife, followed by a quick twist in the wound and a little salt. And sometimes a good way to deal with a light topic is with a heavy touch. Three wildly different programmes that entertain, startle, and leave us either laughing, outraged, or maybe out of a job.**

**Our Secret Archives**

10' / Switzerland / Fiction - Series

**Director / Presenter Noel Tortajada**

**Shop Steward William Gilcher**

More secrets from the vaults! How does the Federal Commission for the Rehabilitation of Switzerland's Heroic Heritage do its vital work? What else is hidden away from the citizenry? And how did Swiss TV deal with the scandal over the revelations?

**Monday 7th, 09:00–13:00 Green Room**

### **Kalinovski Square**

87' / Belarus / Documentary - Current Affairs

**Director / Presenter Yury Khashchavatski**

**Shop Steward William Gilcher**

A startlingly fresh look at the presidential elections in Belarus by a dissident filmmaker with a strong, personal point of view. In this hilarious, entertaining, yet hard-hitting feature doc, Yuri Khaschevatsky pokes fun at the powerful by telling his version of the truth. Would you dare do this in your country?

### **Bye Bye Belgium**

95' / Belgium / Fiction - TV Movie

**Director / Presenter Philippe Dutilleul**

**Shop Steward Karen Michael**

On the weekly news special: The Flemish Parliament has voted to secede from Belgium, the King has left for the Congo. This mockumentary raises all the questions that Belgium's Flemish-speaking and French-speaking communities didn't dare face. Huge audiences and high ratings – but there was trouble for the head of RTBF Channel after this "news" program was aired. Are fake reality and irony the latest tools public TV can use to deal with urgent national issues? How far can it go? What is the broadcaster's responsibility?

**Recreating History: Where are the boundaries between fact and fiction?**

**Session Leader Kethiwe Ngcobo**

**How meaningful is the past to our present audience, and what are the devices we use to sustain viewer interest? Is drama documentary the right device? How far do we go in fictionalizing history? How do we deliver programming that is complex and shows the ambiguities of history? How do we rationalize the cost of recreating the past? What are the responsibilities of producing history for television? Big questions with two great programmes.**

### **Dresden**

90' / Germany / Fiction - TV Movie

**Director Roland Suso Richter**

**Presenter Sascha Schwingel**

**Shop Steward Béatrice Barton**

Dresden, January 1945, its baroque splendours still undisturbed by the war. Only hours later, the Allies launch a devastating bomb attack that destroys the whole inner city. Deluxe production values, a romanticized past, a riveting story: altogether a simple recipe for success.

### **The Plot Against Harold Wilson**

90' / United Kingdom / Documentary - Docu-Drama

**Director / Presenter Simon Ford**

**Shop Steward Kethiwe Ngcobo**

Labour Prime Minister Harold Wilson resigned, seemingly suddenly. His reasons for doing so were not released at the time. This documentary explores his belief that he was the target of a plan to stage a military coup against his government. With echoes of Watergate, the documentary is based on previously unreleased tapes recorded with him soon after his resignation.

Monday 7th, 14:30–18:30 Red Room

## War: Behind the Lines

### Session Leader **Rupsha Dasgupta**

War is a shocking reality! TV is a strident medium to tell this story. But how should we tell the terrible stories that have to be told, without chasing audiences away in disgust and into ignorance and apathy?

### Woman see lot of things

65' / France / Documentary - Factual

Director / Presenter **Meira Asher**

Shop Steward **Jo Raknes**

Anita Jackson, Mahade Pako and Chris Conteh share their horrible memories of rape, torture and killing, by acting out scenes from their past as female combatants in the wars in Sierra Leone and Liberia. These performances are combined with animated illustrations. The cartoon images of the young women contradict their testimony: does this element make their stories easier to consume, for an audience not ready to face evidence of such cruelty?

### Little Terrorist

15' / India / Documentary - Docu-Drama

Director / Presenter **Ashvin Kumar**

Shop Steward **Joan Carreras**

A Pakistani Muslim boy accidentally crosses the landmined border and reaches a small village where the only helper is an orthodox Hindu. Is it possible to approach a serious conflict like the one between Pakistan and India with a short personal story? A political parable which is also a moving reflection on the prejudices that cause wars.

Monday 7th, 14:30–18:30 Blue Room

## New Media Platforms and Public Television

### Session Leader **Michel F. Gélinas**

The push is on. We all feel it in our personal as well as professional lives. One cannot just ignore it: the "New Media" are hot, the talk of the town, and maybe your deepest fear! The private sector's realm? Or public broadcasting's business? The debate is open and complex, and it keeps evolving. New players have entered the game. Who are they? What's available out there? What is being done in and outside public television systems with those "New Media"? From cellphone productions to larger geographical territories accessible through new technologies; from using the internet as an added value for existing productions and institutions, to developing it as a broadcaster's living policy; from Asia to Europe to America: professionals – from both the private and the public sector – want to show where they stand, what they do, what they are aiming at. Dynamics are at work in our television world. Some new kids on the block are moving in and they are good at it, while public television decision-makers have some critical choices to make. Input wants to be the window for you – the programme makers, the creative minds of public broadcasting – to inform you about different aspects of production, what's developing, what may become your new way of working and who might become your competitor or your partner. Even better, and rare: a look at where your colleagues from other parts of the public television world are at. With examples from France, the United States, South Korea, Switzerland, India, Canada, Italy, Netherlands and more, there are new dynamics at work. Meet, discover, compare!

Part 1 - Trends and Techniques

Cellphones and production points of view

Part 2 - From New Platforms to New Audiences

Reaching Wider Territories

Part 3 - Public Television – New Dynamics

New Platforms and Public

See also Evening Panel 20:00–22:00 (page 225)

Public Service Broadcasters and New Media: Strategies and Financing

Monday 7th, 14:30–18:30 Green Room

## Crossing Borders

**Session Leader Graeme Isaac**

**In our increasingly multicultural world, we seem to be busier than ever pulling down walls that divide us, but at the same time building up new ones. How do public broadcasters deal with these increasingly contentious questions of national and cultural sovereignty?**

## To The Other Side

66' / Mexico / Documentary - Docu-Drama

**Director / Presenter Natalia Almada**

**Shop Steward Graeme Isaac**

With a fresh and inventive visual style, this programme uses the Corrido, a traditional Mexican song form that recounts current events and situations, to explore issues of Mexican-US migration and drug trafficking. The program works on many levels: personal, sociological, and musical.

## The Border

20' / Kyrgyzstan / Fiction - TV Movie

**Director Marat Alykulov**

**Presenter Altynai Koichumanova**

**Shop Steward Claudia Schreiner**

Somewhere in the vast landscape of Central Asia a group of people try to cross a border between two countries, established after the fall of the Soviet Union. This drama carries a clear message about the artificiality of borders. Told with a very simple storyline accompanied by the use of metaphors, it touches your heart and takes a firm point of view: You can not divide people who share ethnic and cultural identity by deliberately setting up borders between them.

## American Made

25' / United States / Fiction - TV Movie

**Director / Presenter Sharat Raju**

**Shop Steward Kwame Akuffo-Anoff**

An American drama about a Sikh family whose car breaks down in the middle of the desert. Who will stop to help them? Quiz: What do these three words have in common: "terrorist," "fundamentalist" and "suicide bomber"? Answer: The person who uses them is prejudiced. But wait: before you see this film, take a close look at the person sitting next to you – just to remind yourself that someone might be judging you too!

## Rage

90' / Germany / Fiction - TV Movie

**Director Züli Aladag**

**Presenter Christian Granderath**

**Shop Steward Kethiwe Ngcobo**

Simon Laub is a literature professor and a left-wing pacifist. His comfortable middle-class life is shaken when his teenage son Felix reluctantly admits to being bullied by Can, a young second-generation Turk. As Simon tries to solve his son's problems he enters into a world of violent racial conflict he had never faced within his own society. He tries reasoning with Can but they end up in a deadly spiral. Were they living in the same Germany? And who is the victim?

Tuesday 8th, 09:00–13:00 Red Room

## A Strange Place

25' / Spain / Documentary - Docu-Drama

**Director / Presenter Fulvia Nicolas**

**Shop Steward Saed Andoni**

A surprising portrait of Catalonia and the Catalans, and an uncommon way to look at one's own society and country: through the eyes of immigrants. Does this blend of good fun, curiosity and criticism win over the audience? It is definitely a strange place!

## Trapped on the Road

20' / China / TV - Entertainment

**Director Zhou Wen**

**Presenter Huo Wen**

**Shop Steward Carvin Eison**

Humour and hidden camera techniques come together in this modern Chinese reality show. This episode explores how people react when they come across a stranded motorist whose car has fallen into an uncovered manhole. Some of the broader issues include hidden camera surveillance and social engineering.

## Promised Paradise

52' / Netherlands / Documentary - Factual

**Director / Presenter Leonard Retel Helmrich**

**Shop Steward Graeme Isaac**

It is often the clown who makes the most profound comments on the human condition. Here an Indonesian poet and puppeteer sets out on a mission to find out why there are people in his country blowing themselves up, and to see if jihadist martyrs really do get to heaven.

## Light

**Session Leader Saed Andoni**

**It is hard to attract an audience to heavy subjects. Can "light" styles of making programmes shed light on serious issues? Is it a good idea to use a humorous approach to current affairs, business relationships, visions of society, and even suicide bombings, in order to get these topics discussed by a wide public?**

## The Chaser's War on Everything

26' / Australia / TV - Entertainment

**Director Mark Fitzgerald**

**Shop Steward / Presenter Jo Raknes**

Successful sketch-style comedy programme which deals with news and current events week by week in a fresh and funny style. The number of hits and downloads at YouTube shows that this programme is a hit among younger audiences in Australia and elsewhere.

## NEO - Office Chuckles

29' / Japan / TV - Entertainment

**Director / Presenter Teruyuki Yoshida**

**Shop Steward William Gilcher**

How do you mix serious segments into a comedy-format show? See how a satirical sketch on Japanese hierarchies matches with a segment starring the President and CEO of Nissan Motors.

Tuesday 8th, 09:00–13:00 Blue Room

Responsibility... What?

**Session Leader Pal Sipos****Can you imagine a worse title for a morning session?****The delegates are still digesting their breakfasts and you turn up with this ridiculous idea: responsibility.****Who carries the burden? Do you know what you are going to talk about? Need a definition? Responsibility: [noun] a form of trustworthiness; the trait of being answerable to someone for something or being responsible for one's conduct. Example: "Public television holds a position of great responsibility in society."****Nuremberg: Nazis on Trial - Albert Speer**

59' / United Kingdom / Documentary - Docu-Drama

**Director Nigel Paterson****Presenter John Farren****Shop Steward Claudia Schreiner**

This carefully researched docudrama follows Speer's defence strategy and his inner battle with his own role in the Nazi state, to provide insights into the ambiguous personality of a man who many Allies saw as a "good Nazi," while others considered him a clever opportunist. With no hard evidence available to support either view, the film leaves the ultimate judgement to the viewer. But how does the emphasis on factual accuracy affect the programme's emotional and dramatic impact?

**The Planet**

52' / Sweden / Documentary - Factual

**Directors Linus Torell, Michael Stenberg,****Johan Söderberg****Presenter Linus Torell****Shop Steward Pal Sipos**

Personally I am fed up with this "let's save the planet!" type of television programme. We all know that the different experts, and even all the television crews, are aware that the Earth is in danger. And then what? Does anything change? Do we protect our environment more effectively? Do we consume less? Well, give it one more try with this fast-paced, brilliant Swedish documentary. Maybe this time...?

**Smiling in a Warzone**

77' / Sweden / Documentary - Factual

**Director Magnus Bejmar****Presenter Lars Säfström****Shop Steward Jetske Spanjer**

Can you fly 6000 km in a beat-up old plane that needs fuel every 3 hours? Can you defy the American army, telling you to stop invading the skies of Afghanistan? What has got into your head? And why? In this incredible journey of a young female Danish pilot, you will be sitting next to her experiencing fear of flying and probably loving it.

Tuesday 8th, 09:00–13:00 Green Room

**Frames of Art****Session Leader Lupita Miranda****Music, photography, dance, poetry, animation: why is it difficult to reach our audiences when it comes to promoting art? How can we improve our skills in delivering this message? Take a look at some different ways to make poetry, classical music or dance programmes appealing, engaging and accessible.****Play**

4' / Switzerland / Fiction - Animation

**Director / Presenter Georges Schwizgebel****Shop Steward Kwame Akuffo-Anoff**

If you are brooding over ways fresh ways to represent classical music, *Play* will excite you. It is a simple animation that plays with your mind. Never mind the cost. Just play along!

**Girl in a Mirror**

55' / Australia / Documentary - Performing Arts

**Director Kathy Drayton****Presenter Helen Bowden****Shop Steward Lidia Piechota**

How to portray an artist and her controversial work, using attention to detail and a respectful approach? This biography of Australian photographer Carol Jerrams show who she really was, without trivializing or exaggerated use of innovative techniques.

**Classical Masterpieces – 1****"An Alpine Symphony" by Richard Strauss**

26' / Germany / Documentary - Performing Arts

**Directors Oliver Becker, Ellen Fellmann****Presenter Rolf Rische****Shop Steward Joan Carreras**

A great live performance in high definition with the Deutsches Symphonie Orchester Berlin. Along with remote-controlled cameras, zoom shots and rapid editing, the programme makers also intercut the music with interviews, quotations and – more astonishing – animation. Trivial? Or a successful attempt to introduce viewers to classical music?

**Terpsychora's Captives 2**

52' / Russia / Documentary - Performing Arts

**Director / Presenter Efim Reznikov****Shop Steward Lupita Miranda**

Modern dance choreographer Bill T. Jones meets prima ballerina Natalia Balakhnicheva in Russia. Through the process of choreography they go on a journey into the deeper meaning of dance and the freedom of creation. This programme documents an inspiring encounter between two different cultures exchanging the inexplicable fire of art.

**Blowing Words: Max Besora**

15' / Spain / Documentary - Series

**Directors Isabel Requena, Rubén García, Alba Montaner****Presenter Alba Montaner****Shop Steward Lidia Piechota**

Visualizing poetry in an extremely creative way is not a challenge. The real difficulty is making the poems understandable to those who aren't poetry lovers and don't like wasting their precious time checking out the hidden meaning of freaky pieces of art. Poetry doesn't have to make the audience yawn.

Tuesday 8th, 14:30–18:30 Red Room

## Presenters' Trips

### Session Leader Jouko Salokorpi

**Four programmes and four trips: to visit chimpanzees, Norwegian families, cannibals, and an Ethiopian bush hospital. But who plays the main role? Is it a presenter's trip, or is the presenter just a storytelling device?**

### Chimps Are People Too

49' / United Kingdom / Documentary - Factual

#### Director / Presenter Dick Taylor

#### Shop Steward Saed Andoni

It seems to be a new trend to use hosts who are not really journalists or content experts to help audiences discover complicated subjects. In a “science for dummies” style, a comedian takes us on a scientific journey to find the similarities and differences between human beings and chimpanzees.

### Koht with the Family

29' / Norway / Documentary - Docu-Soap

#### Director Kristin Ekker

#### Presenter Per Selstrom

#### Shop Steward Vivi Mellegard

Would you want a TV presenter sitting on your bed and filming you as you groan in pain, moments before giving birth? With humour and warmth, Kristin Koht gets up close and personal about what family life means to us today.

Tuesday 8th, 14:30–18:30 Blue Room

## Citizen Journalism: A Challenge to Public Media

### Session Leader Hugo Bigi

**The basic idea behind citizen journalism or open-source journalism is that citizens without professional and standard journalism training can apply the tools of modern technology and use the global distribution of the internet to create media on their own and collaborate with others. We will raise and debate the question of how public broadcasters are coping with the worldwide growing phenomenon of open-source journalism, and focus on and screen examples of innovative approaches. Until now, open-source journalism models have mainly come from outside traditional media. Input 2007 invites a variety of independent open media producers and directors to screen their citizen-journalism projects and discuss their experiences, challenges and goals.**

### Your News

BBC News 24 has launched Your News: the first British all-user-generated news programme, featuring material sent to the BBC every day by its viewers and by readers of its website.

### OhmyTV

OhmyTV is entirely based on user-generated content and run by the Korean citizen journalism website OhmyNews. It is considered one of the first net TVs in the world to publish contributions in an open-source style of news reporting. The number of participants is now said to be over 40,000. OhmyNews was influential in determining the outcome of the South Korean presidential election in December 2002.

### Barcelona Televisió

Barcelona's local TV station runs a series of short news programmes in foreign languages, produced with the support of residents from 18 different countries. Nearly all productions are subtitled into Catalan and broadcast every other weekend.

### theoneminutesjr.org

A non-commercial community without any set political belief or ideology, theoneminutesjr.org gives young people between 12 and 20 from around the world the opportunity to reach a broad audience. The one-minute videos are regularly broadcast on several European public TV channels.

### B'Tselem

B'Tselem, the Israeli Information Center for Human Rights in the Occupied Territories, produces video testimonies and short videos addressing human rights causes. B'Tselem's footage has appeared regularly on prime time news programmes in Israel and around the world, as well as on internet news sites.

### Center.tv

Launched in 2005, this German local TV station reaches over 750,000 households in the Cologne area. Center.tv runs a daily programme based on user-generated content, broadcast on cable as well as on the internet (live streams).

See also Evening Panel 20:00–22:00 (page 226)

### Citizen Journalism: A Debate

Tuesday 8th, 14:30–18:30 Green Room

## TV as Therapy?

Session Leader **Béatrice Barton**

## Can television function as therapy, as a healing process?

Can it help people cope with a confused mind, a major illness or societal behaviour? Whether you enter the intimate world of psychotherapy or follow people with Tourette's syndrome, whether you learn a disturbing lesson in discrimination or deal with the second thoughts of an abuser, these programmes will shake up your habits as much through their craft as through their content.

## In Treatment

30' / Israel / Fiction - Series

Director / Presenter **Hagai Levi**Shop Steward **Béatrice Barton**

Have you ever been in analysis? What about following five patients through their weekly psychoanalytic sessions? Get a glimpse into the world of psychotherapy, and into Israeli society, thanks to Ruben the therapist and his patients, who range from a suicidal young gymnast to a grounded combat pilot. This revolutionary format will change your way of thinking programming and viewing habits.

**A Lesson in Discrimination**

45' / Canada / Documentary - Current Affairs

Director / Presenter **Lucie Payeur**Shop Steward **Karen Michael**

A controversial and moving lesson in discrimination in a 3rd-grade Canadian classroom. Do children show discriminating behaviour at such an early age? Was this disturbing process too traumatizing for them? The point of the production is to demonstrate what discrimination is all about for children. But was the experiment meant only for children, or does it also work as a collective therapy?

**Choice II**

24' / South Africa / TV - Talk Show

Director / Presenter **Ernie Vosloo**Shop Steward **Rupsha Dasgupta**

What happens when you can't make a decision, or are doing something you know is wrong? It's simple: just turn to your friendly neighborhood TV programme for help. A friend in need.

**But Still**

80' / Germany / Documentary - Performing Arts

Directors **Erwin Michelberger, Oleg Tcherny**Presenter **Erwin Michelberger**Shop Steward **Lupita Miranda**

A picnic in the forest becomes an intimate trip into the lives of six people with motor and vocal tics. Television about handicapped people often focuses on information, pity, and sensationalism. What does it take to build another kind of relationship with this kind of topic?

Wednesday 9th, 09:00–13:00 Red Room

**Managing the Universe**

1'20" / Ireland / Fiction - Animation

Director **Jason Tammemagi**Presenter **Gerard O'Rourke**Shop Steward **Pal Sipos**

Is it worth writing anything about a programme which is one minute long? While you read this, one third of it will be over. Though the episodes are very short, the issues they deal with are universal. Are there solutions to the eternal questions of adolescent life?

**Honest With/About the Youth**Session Leader **Lidia Piechota**

**"Shake your booty and make me hot." Is this the way young people craving entertainment talk to each other? Who are these aggressive and supposedly brainless creatures, really? As the world becomes increasingly fast-paced, the reality of young people must be up-to-date too. They do need toughness, but they don't need to be treated like immature creatures interested in any colourful production with at least one swear word per minute.**

**Ode to Joy**

37' / Poland / Fiction - TV Movie

Directors **Anna Kazejak-Dawid, Jan Komasa,**

## Maciej Migas

Presenter **Anna Kazejak-Dawid**Shop Steward **Graeme Isaac**

This is the second part of a trilogy by three young directors: three stories and three visions of contemporary Polish reality. We see young Poles from different walks of life struggling with their lack of prospects, with parents who don't understand them, and with their own dreams and aspirations.

**More Lipstick**

15' / Finland / TV - Magazine

Director / Presenter **Gert Sabel**Shop Steward **Vivi Mellegard**

A teen magazine made up of skits acted out and presented by girls for girls aged 13–15. Using the language and humour of this age group, the show addresses the concerns they have: boyfriends, rivalry, physical appearance and hang-ups. How does it manage to reach its audience? Is the perspective so specific that no one but teenage girls can relate to the show?

**Hip Hop: Beyond Beats and Rhymes**

60' / United States / Documentary - Factual

Director / Presenter **Byron Hurt**Shop Steward **Lidia Piechota**

Direct slang, tough gangstas, no hesitation in acting aggressive: is that why hip hop culture is so attractive? Are there alternatives for young hip-hoppers to follow? Now the truth is revealed. Let us be aware about what it is that we admire so much.

Wednesday 9th, 09:00–13:00 Blue Room

## Creating Success With Formats –

Best from the Eurovision Creative Forum

**This session is designed to watch and learn how public broadcasters around the world are creating and producing successful formats for broadcast. The creation and exploitation of successful TV formats is a global business. We are delighted to be showcasing the best formats from the Eurovision Creative Forum. This annual event run by the European Broadcasting Union, is an opportunity for public broadcasters to share and exchange formats among EBU members. In addition to European formats, we will screen and discuss several other commercial formats that have been successfully adapted for public broadcasters in North America. Join us to discover how to create success by producing formats.**

## Panelists

**Bettina Brinkmann** Head of Format Unit, Television Department, EBU

**Julie Bristow** Executive Director, Factual Entertainment, CBC / Input Board Member

**Roek Lips** Channel Manager Netherlands 3

## Canada's Next Great Prime Minister

Created and Produced by CBC Canada and Magna International

Four former Prime Ministers of Canada meet four aspiring young politicians in studio based gameshow.

## Dragons Den

Produced by CBC Canada, a Sony Pictures Television

Five multimillionaires (The Dragons) get pitched by aspiring entrepreneurs with promising business ideas.

Wednesday 9th, 09:00–13:00 Green Room

## Puberruil XL

Produced by KRO Netherlands – Producer Gert Berg

In Teen Scene we will help teenagers aged 15 to 17 years old discovering how it is to live the life of other teenagers that take part in very different and sometimes opposite scenes

## The little difference

Produced by DR Denmark – Head of DR Lifestyle Kim Fogh; Producer Mikkel Tyrrstrup, DR Lifestyle

It is a lifestyle factual format, and as the title suggests it is about the way men and women react differently in many situations.

## Wildlife Rookies

Produced by SVT Sweden – Presenter Joakim Sandberg, Head of production SVT Nord

Together with a professional adventurer a family is going on a trip in the wild nature and while experiencing the nature they also get closer again.

## The Prison Choir

Produced by TVE Spain – Producer Xabier Etxeandia, TVE Co-ordinator Carlos Garzón, Executive Producer Juan Carlos L. Villameriel

A group of convicts try to improve their singing skills in prison, developing understanding and tolerance.

## Frag doch mal die Maus

Produced by ARD/WDR Germany – Producer Karin Kuhn

Funny and very entertaining show prime-time show, where children ask surprising questions and VIP guests try to answer them.

## Different Cultures, Different Dramas?

Session Leader **Karen Michael, William Gilcher**

**Does globalization mean that soon there will be only one way to tell a story on TV? Five countries, five short dramas. But are there five different styles?**

## Room 13 (The Heart at Work)

23' / Canada / Fiction - Series

Directors **Éric Tessier, Richard Angers**

Presenter **Geneviève Lavoie**

Shop Steward **William Gilcher**

Lemmy Caution meets the St. Lawrence River. This episode about a hit man who wants to retire is part of a loose anthology: a concept that allowed the broadcaster to assign several different teams to produce a series of short-form dramas. How much continuity in the series is required to keep an audience engaged? Could the programmes or the format travel beyond Québec?

## Hide and Seek

49' / Ireland / Fiction - Series

Director / Presenter **Dearbhla Walsh**

Shop Steward **Karen Michael**

A gripping Irish drama that explores specifically Irish family issues. The drama plays out in a four-part episodic structure. High production values and budget, strong acting and writing. Is there a specifically Irish approach to the drama?

## Parz: Duty of a Son

23' / Kyrgyzstan / Fiction - TV Movie

Director **Temirbek Birnazarov**

Presenters **Temirbek Birnazarov, Sadyk Sher-Niyaz**

Shop Steward **Carvin Eison**

The dramatic interpretation of a son's responsibility for his dying father. The production is visually compelling and told with deliberate, sustained and often symbolic imagery. Some critics would question the pace of the film and the general lack of dialogue or narration, however these are the issues that create tension when compared with modern Western sensibilities. How effective is this style of storytelling?

## Tell Me What You Feel

24' / Mexico / Fiction - TV Movie

Director / Presenter **Iria Gomez Concheiro**

Shop Steward **Claudia Schreiner**

This is a very emotional drama about young love and despair, shot on a low budget with a small crew but a lot of passion. Is a big budget really necessary to produce a touching and successful piece of fiction?

## Pit Bull

45' / Poland / Fiction - Series

Director / Presenter **Patryk Vega**

Shop Steward **Kethiwe Ngcobo**

An exploration of the lives and work of five Polish homicide division cops. Does this classic genre piece do anything new? Does the country context make a difference?

Wednesday 9th, 14:00–16:00 Red Room

## Process or Product

**Session Leader Pat van Heerden, Graeme Isaac**

**Which is more important when you are a public service broadcaster: the product, or the process of making the product? Are there programmes that illuminate more because of the way they are made? Do we always know how people make the things we see? And if we did, would it matter? Perhaps one learns more from making food than from eating it...**

### Longing

88' / Germany / Fiction - TV Movie

**Director Valeska Grisebach**

**Presenter Claudia Tronnier**

**Shop Steward Pat van Heerden**

Set in a small German town, this moody TV drama tells the story of an ordinary young man with good intentions caught in the web of an extramarital relationship. The story moves at a gentle pace with great depth and intimate observation, played out by real people in real locations. Was the documentary-like truthfulness of the drama created by the eye of the director? Or did it come from the process of the programme's production, where a real community participated in the making of its own drama?

Wednesday 9th, 14:00–16:00 Blue Room

## About Fiction: A Success Story

**Session Leader Michel F. Gélinas**

**Fiction represents a major element for all public television broadcasters, whether they produce, broadcast or simply buy it. Television fiction programmes try to combine all the ingredients broadcasters are looking for: entertainment in its broadest sense, national cultural values, national creative forces and - of course - revenues and ratings! Films made for television represent large investments in time, money and a wide range of creative talents. Among the major producers of this type of fiction, RAI Television, the Italian national broadcaster, has developed a cunning sense of production, using its best national talents. RAI produces high-end productions, thus reaching tremendous audiences at home, as well an international market. How do they do it? Is there a secret formula for achieving such success? What sort of producers, directors, and writers are behind it? Is it a marketing and distribution process only? If so, how? Discover a real treat, a gift for your eyes, your ears, and your brains: a detective story that may change your mind about the genre. In this session about a national broadcaster's choice, meet some of the people behind it.**

**Panelists**

**Alberto Sironi** director

**Andrea Camilleri** book author, in a taped interview

**Detective Montalbano: Find the Lady**

97' / Italy / Fiction - TV Movie

**Director / Presenter Alberto Sironi**

**Shop Steward Michel F. Gélinas**

RAI Television has produced fourteen telefilms adapted from crime author Andrea Camilleri's novels featuring Commissario Montalbano, which have been translated into over thirty languages. In this episode, detective Montalbano investigates the death of local construction magnate Girolamo Cascio and uncovers a trail of further crimes.

Thursday 10th, 09:30–13:30 Red Room

## Help Yourself

Session Leader **Joan Carreras****Sometimes public broadcasters act like social workers.****Is it out of guilt? Attending this session, you will receive tips on safe sex, advice on the prevention of anorexia and other diseases, assistance in looking for a job, and guidelines to avoid fraud. But isn't there an ulterior motive behind these good intentions? This session features some extremely funny programmes.****Flags on Mars: God Bless Sex**

26' / Colombia / Documentary - Series

Director **Claudia Bermudez**Presenters **Claudia Bermudez, Alexandra Reyes**Shop Steward **William Gilcher**

An unusually frank approach to sex education for public television in a Catholic country. This episode from an ongoing variety programme aimed at young audiences places emphasis on the importance of enduring relationships rather than on the mechanics of sex. Just come...

**My Friend Ana**

11' / Canada / Fiction - TV Movie

Director / Presenter **Laura Turek**Shop Steward **Lidia Piechota**

Feeling imperfect makes her feel insecure; she tries her best to increase her self-esteem. This has nothing to do with reasonable behaviour and reliable friends; it leads to harmful misunderstandings and mental disorders, one of which is anorexia.

**A Dirty Weekend in Hospital**

59' / United Kingdom / Documentary - Series

Director **Nick Betts**Presenter **Stuart Cabb**Shop Steward **Saed Andoni**

Advocacy journalism and popular medicine are combined with concern for the presence of disease-causing viruses and bacteria in UK hospitals. The programme uses a host who is neither a journalist nor a medical expert, but takes the viewer on a journey of collective discovery about the issue. Don't be afraid of viruses in this room!

**Job Wanted**

30' / Germany / Documentary - Docu-Soap

Director / Presenter **Katrin Rothe**Shop Steward **Joan Carreras**

Is it fair to entertain the audience with someone else's hopelessness? This docu-series chronicles the joys and pains of looking for a job. Is this public service or voyeurism, aiming at higher employment or higher ratings?

**Sweepstake Scams**

22' / Taiwan / Fiction - Sitcom

Director **Jem Chen**Presenters **Tom Tang, Yo Shin Teng**Shop Steward **Kethiwe Ngcobo**

This programme uses fiction to explain the risk of sweepstake scams. It uses satire and surprising visual means, engages the audience easily and avoids the trap of being didactic. It is very funny and effective.

Thursday 10th, 09:30–13:30 Blue Room

**Manufactured Landscapes**

83' / Canada / Documentary - Factual

Director / Presenter **Jennifer Baichwal**Shop Steward **Jouko Salokorpi**

A big and fast industrial revolution, documented with big and slow images taken by Canadian photographer Edward Burtynsky, known for his large-scale photographs of landscapes transformed – or ruined – by industry. If the beginning feels like five minutes without a cut, it is because that's what it is. And it feels good. But are TV viewers on their sofas ready to accept this pace?

**Yaptik-Hasse**

31' / Russia / Documentary - Factual

Director **Edgar Bartenev**Presenter **Vyacheslav Telnov**Shop Steward **Pal Sipos**

This programme is a broadcaster's worst nightmare. Why? 1. Because it is slow. 2. Because its heroes communicate without words. 3. Because it is about the everyday life of a people to whom nothing extreme happens. 4. Because it is really hard to find a slot for a programme like this in any station's schedule. So what's the big fuss about? Why don't we just skip it? Because it is really good. So come and meet the Nenets people!

**Pace on Earth**Session Leader **Jouko Salokorpi****Welcome to three places on our planet: China, Ireland and the Siberian tundra. We are going to explore the rhythm of life and consumption, the increasing speed of exploitation of our world. That sounds like a serious topic, but don't worry. It's really about the rhythm in the programmes. Does speed make a difference? Fast and fun, slow and hypnotic, or just showing some reindeer?****In Search of the Pope's Children**

52' / Ireland / Documentary - Factual

Director **Sarah Share**Presenters **Sarah Share, Ruán Magan**Shop Steward **Karen Michael**

Economics and the history of Ireland. An engaging presentation, and creative ways to transform heavy issues into amusing, fast-paced documentary. Is economics such a hard subject for a public broadcaster to handle that it has to be twisted into a speedy infotainment program to attract an audience?

**Objective and Subjective Realities:****Personalizing the Past****Session Leader Carvin Eison**

**What happens when a programme maker's personal interpretation and subjective point of view collide with historical fact? What effect can this collision have on the viewer's perception of the truth? Five very different works explore these and other interesting questions.**

**Souvenirs**

75' / Israel / Documentary - Docu-Drama

**Directors Shahar Cohen, Halil Efrat****Presenter Sharon Shamir****Shop Steward Jetske Spanjer**

An engaging and humorous journey by a father and son in search of the father's untold past. Did the filmmakers have any idea of what they were getting themselves into? How did making the film affect the family? Were there other stories that the father did not tell his sons?

**Bare**

11' / India / Documentary - Factual

**Director / Presenter Santana Issar****Shop Steward Lupita Miranda**

Home video footage combined with recent phone conversations illustrate the filmmaker's feelings about her alcoholic father. The first in a four-part low-budget series called *Passing Conflicts*, *Bare* is a solid piece that hit us with its simple and provocative way of facing the past in order to deal with the present.

**One Minute To Midnight**

13' / Australia / Fiction - Animation

**Director / Presenter Steve French****Shop Steward Jetske Spanjer**

This series of animated shorts presents vignettes from the lives of senior citizens with multicultural backgrounds. Many of the stories are joyful, some triumphant, others poignant. Are they educational, entertaining or both? Should they be used to creatively bridge programmes during the broadcast day?

**Finnish Presidents**

28' / Finland / Documentary - Docu-Drama

**Director / Presenter Atro Lahtela****Shop Steward Claudia Schreiner**

Part of a series portraying Finnish presidents in their most challenging moments, the programme creatively interweaves archival material and re-enactment. The dialogue and personal thoughts featured are free interpretations of what went on behind the scenes. Do we really get a true picture of what happened?

**At the End of the Furrow**

10' / Mexico / Documentary - Docu-Drama

**Director / Presenter Miguel Salgado****Shop Steward Carvin Eison**

This film commemorates a tragic event in recent Mexican history, welding staged scenes presented in black and white onto "real" footage of the event. The story is powerful and elegant in its simplicity and raises questions about enhancing history with drama, and about the credibility of archival material.

**Access****Session Leader Rupsha Dasgupta**

**Access to success.** This session questions the right to cross boundaries while covering a topic. Entering a factory without permission, planting a hidden camera in a private room, accessing the personal life of a family through the children, or focusing on one child's traumatic experiences: Can we really go to any lengths to make a programme a big success?

**My Life As A Child: Distant Dads**

40' / United Kingdom / Documentary - Factual

**Director Dermot Caulfield****Presenter Nicola Gibson, Tracy Jeune****Shop Steward Rupsha Dasgupta**

This programme is a kind of video diary, made for public viewing, of some children who live separated from their biological fathers. In front of and behind the camera, the kids discuss serious issues from their daily lives. But how do you gain access to children of that age? Are they old enough to understand what they are getting into?

**Rosita**

56' / Nicaragua / Documentary - Factual

**Director Attie & Goldwater****Presenters Barbara Attie, Janet Goldwater****Shop Steward Vivi Mellegard**

The shocking case of a child rape in Nicaragua is handled fairly in a story which is politically charged, causing a national furore about abortion and the Catholic Church. How does the filmmaker gain access to the key players while protecting the child? What gives the programme maker the right to tell a sensitive story whose repercussions will remain long after the film crew has left?

Thursday 10th, 14:30–18:30 Blue Room

## Afrochords Major - Riffs in African TV Voices

Session Leader **Monique Phoba, Sylvia Vollenhoven****African storytelling is unique... and TV is no different.****So of course public TV is developing at its own pace and with its own special style on the African continent.****From Cape to Cairo or from Dar to Dakar, regions and nations are constantly redefining their individual voices. Nowhere is the relationship between filmmakers and the TV bosses an easy one. But there is a new phenomenon on the Continent: private TV is challenging the status quo. A new Continental identity is being forged, a new language being invented. This session explores some bold African alternatives to traditional TV. Come and meet the future of African audiovisual storytelling.**

## Panelists

**Jean-Pierre Bekolo** noted film director from Cameroon**Rehad Desai** Chair of the South African Screen Federation**Jihan El-Tahri** Secretary General of the Guild of African Filmmakers in the Diaspora**Tunde Kelani** ace cinematographer/ director from Nigeria**Florence Yameogo** award-winning filmmaker from Burkina Faso

## Extracts &amp; Episodes

**Femmes battantes (Fighting Women)**A co-production between eight African countries, TSR and CIRTEF. We've chosen a 24-minute episode: *The Go-between of Hope*, a story from Burkina Faso about an elderly woman who tries to protect widows against humiliating customs.**Abeni**

A unique collaboration between Yoruba speakers of Nigeria and Benin: the story of a difficult love affair between a Nigerian girl from a rich family and a young man from Benin whose parents were her family's servants.

**When We Were Black**

A coming-of-age story set against the backdrop of the June 1976 student uprisings in Soweto. South Africans are still struggling to capture the drama of their recent past. For young director Khalo Mathabane this film is very much about his own coming of age.

**The Glow of White Women**A documentary that was part of a series called *Black On White*: black South African filmmakers – who often experienced life as “the other” – turn their lenses on white people and whiteness.**Les Saignantes (Bloodletting)**

Maverick Cameroonian director Jean-Pierre Bekolo has acquired a reputation as an innovator in African film. This is a superbly photographed, edited and scored sci-fi-action-horror hybrid about two young femmes fatales who set out to rid a futuristic country of its corrupt and sexually obsessed, powerful men.

Thursday 10th, 14:30–18:30 Green Room

## Archiving the Truth

Session Leader **Kwame Akuffo-Anoff****Whose reality? Whose truth? As a filmmaker, is it possible to be passionate and still maintain a creative distance about a subject as profound and intense as religion or mass suicide? Your burden if you choose to travel this path is to constantly pose the question: Whose truth, whose reality, am I chronicling? The two films in this session provide some perspectives.****American Experience: Jonestown**

90' / United States / Documentary - Factual

**Director / Presenter Stanley Nelson****Shop Steward Kwame Akuffo-Anoff**

What would drive a preacher to try to exercise messianic control over his congregation? This is not a film about psychoanalysis; it is a compelling narrative about what led to the death of over 900 members of the People's Temple in Guyana. Was it mass suicide or just plain murder?

**The Battle of Chernobyl**

94' / France / Documentary - Factual

**Director / Presenter Thomas Johnson****Shop Steward Jo Raknes**

In April 1986 the fourth reactor at the Chernobyl nuclear power station exploded. For 8 months soldiers, miners and civilians worked around the clock to stop the spread of the radiation. Meanwhile, the truth about the lethal danger that threatened Northern Europe was suppressed. 3D images and archival footage that sparkles from radioactive exposure underline the deadly threat.

Friday 11th, 09:00–13:00 Red Room

## Mind the Gap

Session Leader **Pat van Heerden**

**Wikipedia is a different kind of encyclopaedia, where all netizens can add and edit definitions. Because all can participate, we can see evidence of the experiential gap between generations and cultures. TV also tries to close the gap between the programmes we produce for one platform and the many platforms that exist. How do we mind the gaps? Gap [noun]: 1. US-based fashion chain, named for the generation gap. 2. Gap: a synonym for any hole or opening, a chasm. 3. Gamer Advisory Panel, created by Sony Computer America. 4. Great Ape Project, aims to give all the rights and protections enjoyed by humans to every member of the great ape family.**

## Real Online

77' / Taiwan / Fiction - TV Movie

Director / Presenter **John Hsu**Shop Steward **Pat van Heerden**

A fiction film in which the protagonists live between an online game called “Real Online” and the “Real World.” The two worlds collide as our characters experience real emotion in the gaming world, which they then seamlessly transfer to the real world. A bit like our world?

**Mothern**

23' / Brazil / TV - Entertainment

Director **Luca Paiva**Presenter **Gil Ribeiro**Shop Steward **Jo Raknes**

This raw, straightforward series about four women who discover the real meaning of motherhood the hard way became a huge hit in Brazil. The inspiration came from a blog that speaks candidly about motherhood. This multi-platform synergy has given the series a witty and seemingly authentic tone. A hybrid of drama and docu-soap, *Mothern* is real tribute to its title and narrows the platform gap between blogs and television.

**Cosmic Connexion**

68' / France / TV - Entertainment

Directors **Anne Jaffrennou, Marie Cuisset**Presenter **Anne Jaffrennou**Shop Steward **William Gilcher**

The ultimate gap: not just an audience 45 light years away, but a concept combining live broadcast, e-mail and the web, while keeping ARTE’s multicultural and multilingual audience in mind. How would you sum up all of human experience in 68 minutes of television?

Friday 11th, 09:00–13:00 Blue Room

## Playstation

Session Leader **Jetske Spanjer**

**Get involved! Get off the couch! Laugh and think and press the button! This session will bring to light the various strategies public broadcasters use to get their audiences participating. How to address a spoiled audience grown lazy and cynical through all it has been fed?**

**Will children need a different approach, and is the result condescending or uplifting? Your opinion counts and will make a difference.**

**Barda**

27' / Denmark / Fiction - Series

Director **Mariella Harpelunde Jensen**Presenter **Mette Mailand**Shop Steward **Jouko Salokorpi**

Two kids invited on TV. Game master. Mission. Orks. Knights. Evil. Dragon. In other words: televised fantasy role play mixing documentary, fiction, and animation. At the end of this series Barda probably will be rescued from evil. But who will have nightmares?

**Fata Morgana**

59' / Belgium / TV - Entertainment

Director **Kurt Stevens**Presenter **Elly Vervloet**Shop Steward **Joan Carreras**

Each week a Belgian city is given a major task: earning stars while completing apparently very silly tasks. Through this easy process, broadcasters achieve two goals: they have thousands of contestants in a popular game show and are guaranteed high ratings. Most of the tasks involve national clichés. An opportunity for cultural exchange, or merely caricature? Would you find it funny if your country were parodied? Come and play and debate – and by the way, can you sing the Scottish national anthem?

**Friday 11th, 09:00–13:00 Green Room**

**Get Personal: Big voices in small worlds meet small windows on the big world**

**Session Leader Vivi Mellegard**

**What is it about a personal story that compels an audience to keep watching? How do these programmes take the viewer into the world of the main protagonist or narrator? We kick off with a big character, James Ellroy, who leads us into a murky underworld we find fascinating but depraved. The tone becomes more lyrical and charming in a film about Finnish economics. We go out strong with the emotional and feisty Shadya, whose story offers us a glimpse into the world of Arab Israelis.**

**James Ellroy: "American Dog"**

53' / France / Documentary - Factual

**Directors / Presenters Clara and Robert Kuperberg**

**Shop Steward Vivi Mellegard**

Fans of Ellroy's books are in for a treat: a journey into the dark, ugly world of his obsession with murder, sex and violence. The film echoes the thriller style of Ellroy's novels as he becomes the detective in a very personal murder mystery: who killed his mother? How does the programme's candid approach grip the audience and make us care about Ellroy's quest to understand himself?

**My Economic Life**

30' / Finland / Documentary - Factual

**Director / Presenter Jaana Puhakka**

**Shop Steward Karen Michael**

An informative economics show in the guise of a personal exploration, by the subject/filmmaker, into the evolution of both her own and Finnish society's attitudes toward money over the past fifty years. Can a programme cover national and social history with such a personal approach? Is it meaningful for a broad television audience?

**Shadya**

53' / United States / Documentary - Docu-Drama

**Director / Presenter Roy Westler**

**Shop Steward Béatrice Barton**

Seventeen-year-old Arab-Israeli Shadya stands out. She is a karate world champion in a man's world and she definitely doesn't want to be like other Muslim women. Will she succeed in resisting social pressure? A strong character and months of shooting tell it all.

**Friday 11th, 14:00–18:00 Red Room**

**Feed the Monster!**

**Session Leader Claudia Schreiner**

**There is a monster sitting in front of the television, hungry to be entertained, eager to be satisfied. What are we willing to do to feed this hungry monster, the audience? How far are we willing to push the limits of good taste, decency and humanity in order to achieve market shares? Are we the monster creating the appetite for voyeuristic pleasures? Should we instead be taking on the responsibility of saving the audience from its dark desires? Does the audience want to be saved?**

**Over My Dead Body**

30' / Netherlands / Documentary - Factual

**Director Martijn Nijboer**

**Presenter Hans Schwarz**

**Shop Steward Carvin Eison**

This series enters the taboo zone of portraying ill and dying young people. Despite the participants' vulnerabilities, the programme treats them with respect while showing their desire to live and have fun. Using the docusoap format for such an intense topic seems to be a contradiction: how to keep a respectful distance while trying to satisfy the voyeuristic expectations of the audience? Will the entertaining format help attract a larger audience for such an important subject?

**The Chief Referee**

61' / Poland / TV - Interactive

**Director / Presenter Robert Kowalski**

**Shop Steward Claudia Schreiner**

This programme challenges the audience to participate in creating the show. The more active and creative the audience, the more interesting and attractive the programme. But unfortunately, it seems the audience might be compelled by dark forces and, if allowed expression, these forces come to the fore. Can an audience participate on live interactive TV in a manner that does not shame us all?

**Let's Make A Baby**

57' / United Kingdom / Documentary - Series

**Director Helen Sage**

**Presenter Stuart Cabb**

**Shop Steward Béatrice Barton**

In the crazy competitive world of formats how far are we ready to go to achieve good ratings? Maybe as far as airing a reality show that leads to birth? Of course, as we are public service we would never produce anything of that sort. Or would we?

## 11. PROGRAMMES BY TITLE

Thursday 10th, 09:30–13:30 Red Room

## A Dirty Weekend in Hospital

**Original Title** A Dirty Weekend in Hospital**Original Language** English**Director** Nick Betts**Running Time** 59'**Producer** Nick Betts**Country** United Kingdom**Entered by** BBC - British Broadcasting Corporation**Genre** Documentary - Series**Produced by** BBC - British Broadcasting Corporation**Title of Series** Mischief**Broadcast by** BBC - British Broadcasting Corporation**Year of Production** 2005/2006**Date and Time** 19.01.2006

*Mischief* was an innovative and wildly ambitious series tackling topical and often serious issues by using humour combined with solid journalism. In *A Dirty Weekend in Hospital* – a film about MRSA – the big idea was to take 100 victims of the superbug and arrive en masse at 10 of the dirtiest hospitals with the worst MRSA records and start cleaning them up, unannounced and without permission. The challenge was to make a documentary that could be funny and hugely moving and respectful, while giving the audience an enticing proposition to watch rather than the usual worthy but often dull fare we see in most current affairs strands. The film created headlines in all the UK newspapers and caused a major uproar in the NHS at the highest levels. It won the Banff television festival and garnered numerous other awards and nominations.

**Production Format** Mini DV**Colour Standard** PAL**Aspect Ratio** 16:9**Other Key Staff** Stuart Cabb - Series Editor**Key Crew Size** 2**Days Shooting** 21**Days Editing** 40**Presenter** Stuart Cabb**Shop Steward** Saed Andoni**Contact** Nick Betts

BBC - British Broadcasting Corporation

BBC White City

W127TS London

United Kingdom

Phone +44 2087438000

nick.betts.01@bbc.co.uk

Tuesday 8th, 14:30–18:30 Green Room

Tuesday 8th, 09:00–13:00 Red Room

## A Lesson in Discrimination

Original Title **La leçon de discrimination**Original Language **French**Running Time **45'**Country **Canada**Genre **Documentary - Current Affairs**Title of Series **Enjeux**Year of Production **2006**

A discrimination lesson in a third-grade classroom.

Director **Lucie Payeur**  
 Producer **Lucie Payeur**  
 Entered by **SRC - Société Radio-Canada**  
 Produced by **SRC - Société Radio-Canada**  
 Co-produced by **NFB, TSR - Télévision Suisse Romande**  
 Broadcast by **SRC - Société Radio-Canada**  
 Date and Time **27.09.2006**  
 Production Format **Digital betacam**  
 Colour Standard **NTSC (4,43)**  
 Aspect Ratio **16:9**

Presenter **Lucie Payeur**  
 Shop Steward **Karen Michael**

Contact **Lucie Payeur**  
 Producer  
 SRC - Société Radio-Canada  
 1400 Boul René-Lévesque Est  
 H2L2M2 Montreal QC  
 Canada  
 Phone +1 5145974163  
 lucie\_payeur@radio-canada.ca

Original Title **Un lloc estrany**  
 Original Language **Catalan**  
 Running Time **25'**  
 Country **Spain**  
 Genre **Documentary - Docu-Drama**  
 Title of Series **Un lloc estrany**  
 Year of Production **2006**  
 Home Page **www.tv3.cat**

*A Strange Place* is an ironic, at times critical, and fun portrait of Catalonia and the Catalans by those who know them only too well. One and a half million pairs of foreign eyes are on the Catalans around the clock. They belong to immigrants who have settled in Catalonia over the last few years. After all, they need to learn about their new country's little foibles. The temptation of asking them what they found out proved irresistible. *A Strange Place* is a bit like a survival guide. In the series, 60 newcomers describe the natives and their odd customs, and what it takes to live with them. The newcomers speak their minds, talking about the Catalan idiosyncrasies that they find engaging, amusing, infuriating, or just plain weird. All in all, it's a wonderful opportunity to see oneself through the eyes of others.

Director **Fulvia Nicolas**  
 Producer **Ruth Casanovas**  
 Entered by **TV3 - Televisió de Catalunya**  
 Produced by **TV3 - Televisió de Catalunya**  
 Acquisition **Oriol Baquer TV3 - Televisió de Catalunya**  
 Broadcast by **TV3 - Televisió de Catalunya**  
 Date and Time **24.04.2006 21:40**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Joan Pavia**  
 Camera **Carles Diez**  
 Editor **Juan Manuel España**  
 Presenter **Fulvia Nicolas**  
 Shop Steward **Saed Andoni**  
 Contact **Fulvia Nicolas**  
 TV3 - Televisió de Catalunya  
 Carrer de la TV3 s/n  
 08970 Sant Joan Despí  
 Spain  
 Phone +34 934999338  
 Mobile +34 654 872127  
 fnicolas.f@tv3.cat

Original Title **Un lloc estrany**  
 Original Language **Catalan**  
 Running Time **25'**  
 Country **Spain**  
 Genre **Documentary - Docu-Drama**  
 Title of Series **Un lloc estrany**  
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Thursday 10th, 14:30–18:30 Green Room

## American Experience: Jonestown

Original Title **American Experience: Jonestown**Original Language **English**Running Time **90'**Country **United States**Genre **Documentary - Factual**Title of Series **American Experience**Year of Production **2006**Home Page <http://www.pbs.org/wgbh/amex/jonestown>

On 17 November 1978, Congressman Leo Ryan traveled to an isolated rain forest in Guyana to investigate the concerns of his San Francisco-area constituents. Their alarming stories focused on a jungle compound known as Jonestown, a group called the People's Temple, and its leader, Rev. Jim Jones. According to news filtering back to America, U.S. citizens were being held against their will in prison-camp conditions. There were allegations of physical and sexual abuse and even rumors of a planned mass suicide. Congressman Ryan, an impassioned human rights advocate, decided to get the facts for himself. Within 48 hours, Ryan, Jones, and over 900 Jonestown settlers were dead: casualties of the largest mass murder-suicide in history. *American Experience* goes beyond the salacious headlines to provide a revealing portrait of Jones, his followers, and the times that produced the calamity in the Guyanese jungle.

Director **Stanley Nelson**Producer **Stanley Nelson**Entered by **WGBH - Educational Foundation**Produced by **WGBH - Educational Foundation**Broadcast by **PBS - Public Broadcasting Service**Date and Time **04.09.2006 21:00**Production Format **Betacam SP**Colour Standard **NTSC (3,58)**Aspect Ratio **16:9**Scriptwriter **Marcia Smith and Noland Walker**Camera **Michael Chin**Editor **Lewis Erskine**Other Key Staff **Noland Walker, co-producer**Presenter **Stanley Nelson**Shop Steward **Kwame Akuffo-Anoff**Contact **Stanley Nelson**

WGBH - Educational Foundation

125 Western Avenue

Boston, MA

02134

United States

Phone +1 6173005953

kdyer@scetv.org

Monday 7th, 14:30–18:30 Green Room

Director <b>Sharat Raju</b>
Producer <b>Sharat Raju</b>
Entered by <b>Atomic 5 Productions</b>
Produced by <b>Atomic 5 Productions</b>
Broadcast by <b>ITVS - Independent Television Service</b>
Date and Time <b>07.05.2006 21:00</b>
Production Format <b>35mm</b>
Colour Standard <b>NTSC (3,58)</b>
Aspect Ratio <b>2.35:1 (Cinemascope)</b>
Scriptwriter <b>Sharat Raju</b>
Camera <b>Matthew R. Blute</b>
Editor <b>Scott Rosenblatt</b>
Days Shooting <b>6</b>
Days Editing <b>54</b>
Funding Sources <b>American Film Institute, personal donations</b>
Total Budget <b>€ 38,582</b>
Presenter <b>Sharat Raju</b>
Shop Steward <b>Kwame Akuffo-Anoff</b>
Contact <b>Sharat Raju</b>
Atomic 5 Productions
401 S.Barrington ave. #107
Los Angeles, California
90049
United States
Phone +1 3105628779
kdyer@scetv.org

## American Made

Original Title **American Made**Original Language **English**Running Time **25'**Country **United States**Genre **Fiction - TV Movie**Title of Series **Independent Lens**Year of Production **2006**Home Page <http://www.pbs.org/independentslens/americanmade/index.html>

Stranded in the middle of the desert on their way to the Grand Canyon, a Sikh American family has only one hope: the remote highway with the occasional car that drives by. Anant, the father, clad in his traditional turban, sticks out his thumb as a car approaches, hoping someone will stop and help. When car after car fails to stop, Ranjit, the teenage son, says no one will help them because his father looks like a terrorist, forcing the family to deal with issues of tradition, faith, conformity and sacrifice.

Thursday 10th, 09:30–13:30 Green Room

## At the End of the Furrow

Original Title **Al Final del Surco**Original Language **Spanish**Running Time **10'**Country **Mexico**Genre **Documentary - Docu-Drama**Year of Production **2005**

On 28 June 1995 in Aguas Blancas village, Guerrero, Mexico, 45 countrymen were traveling in a truck which was attacked by state police. 15 men were killed and 22 were wounded. This case, like so many in Mexico, remained unknown until a police video of the ambush came out a year later and led to an investigation. The people responsible were never found; the case was closed. In 2005 I was writing the script for my first film-school film when I realized that the tenth anniversary of Aguas Blancas was hardly mentioned in the news. I remembered the video I had seen 9 years ago. My script took shape by reading the survivors' testimonies, and putting them together. Testimony and anecdote became dialogue and action. The shock these images caused me when I saw them again was so strong, I felt it was necessary to do something to show the reality from a survivor's point of view, and in this way, to create a living memory of the event.

**Director** **Miguel Salgado**  
**Producer** **Inti Aldasoro**  
**Entered by** **CCC, Mexico**  
**Produced by** **CCC, Mexico**  
**Broadcast by** **XEIPN TV Canal Once, Abrelatas**  
**Date and Time** **13.09.0006 22:00**  
**Production Format** **DVCAM or DVCPRO**  
**Colour Standard** **PAL**  
**Aspect Ratio** **16:9**  
**Scriptwriter** **Miguel Salgado**  
**Camera** **Barbara Ochoa**  
**Sound** **Bernardo Arellano**  
**Editor** **Miguel Salgado**  
**Other Key Staff** **Ernesto Gómez Cruz, Octavio Castro, Javier Olivan, Shantal Franceschi, Eduardo Vilarreal, Federico Castillo, Alonso Borja**  
**Days Shooting** **2**  
**Days Editing** **5**  
**Presenter** **Miguel Salgado**  
**Shop Steward** **Carvin Eison**  
**Contact** **Miguel Salgado**  
**CCC**  
Calz. Tlalpan 1670, Col. Country Club  
Del. Coyoacán  
09560 Santa María Iztapalapa  
Mexico  
Phone +52 5512539490  
apollinare\_@hotmail.com

Friday 11th, 09:00–13:00 Blue Room

**Director** **Miguel Salgado****Producer** **Inti Aldasoro****Entered by** **CCC, Mexico****Produced by** **CCC, Mexico****Broadcast by** **XEIPN TV Canal Once, Abrelatas****Date and Time** **13.09.0006 22:00****Production Format** **DVCAM or DVCPRO****Colour Standard** **PAL****Aspect Ratio** **16:9****Scriptwriter** **Miguel Salgado****Camera** **Barbara Ochoa****Sound** **Bernardo Arellano****Editor** **Miguel Salgado****Other Key Staff** **Ernesto Gómez Cruz, Octavio Castro, Javier Olivan, Shantal Franceschi, Eduardo Vilarreal, Federico Castillo, Alonso Borja****Days Shooting** **2****Days Editing** **5****Presenter** **Miguel Salgado****Shop Steward** **Carvin Eison****Contact** **Miguel Salgado****CCC**

Calz. Tlalpan 1670, Col. Country Club

Del. Coyoacán

09560 Santa María Iztapalapa

Mexico

Phone +52 5512539490

apollinare\_@hotmail.com

**Director** **Mariella Harpelunde Jensen****Producer** **Mette Mailand****Entered by** **DR - Danish Broadcasting Corporation****Produced by** **Easy Film****Acquisition** **Easy Film****Broadcast by** **DR - Danish Broadcasting Company****Date and Time** **06.01.2007 09:15****Production Format** **IMX 50****Colour Standard** **PAL****Aspect Ratio** **16:9****Scriptwriter** **Martin Rauff/ Mariella Harpelunde Jensen****Camera** **Rene Gundesboel****Sound** **Anders Hermansen****Editor** **Thomas Ravn****Key Crew Size** **9****Days Shooting** **1****Days Editing** **5****Total Budget** **€ 400,000****Presenter** **Mette Mailand****Shop Steward** **Jouko Salokorpi****Contact** **Mariella Harpelunde Jensen**

Easy Film a/s

c/o Easy Film

Soelvgade 32

1307 Copenhagen

Denmark

Phone +45 33447400

Mobile +45 21258088

mariellajensen@yahoo.dk

## Barda

**Original Title** **Barda II****Original Language** **Danish****Running Time** **27'****Country** **Denmark****Genre** **Fiction - Series****Title of Series** **Barda****Year of Production** **2006****Home Page** **www.dr.dk/Barda**

*Barda* is a role-playing game for kids, and a fantasy world where only kids can go. Two children meet up on a farm, from where they are taken through adventures in the woods by their gamemaster Martin. Here they meet Orks and other fantasy characters. Only through cooperation and by using their fantasy can the children complete the task and set *Barda* free. During the series they are to liberate *Barda* from the evil that threatens the good. The series is a mix of documentary, fiction and animation. Never seen before!

Thursday 10th, 09:30–13:30 Green Room

**Bare**Original Title **Bare**Original Language **English**Running Time **11'**Country **India**Genre **Documentary - Factual**Title of Series **Passing Conflicts**Year of Production **2006**

This is the visual representation of an inner feeling.

Using home-video footage, the director expresses her attitude towards her alcoholic father. The sound track is an actual telephone conversation.

Director **Santana Issar**  
 Producer/s **Public Service Broadcasting Trust**  
 Entered by **Public Service Broadcasting Trust**  
 Produced by **Public Service Broadcasting Trust**  
 Co-produced by **Public Service Broadcasting Trust**  
 Acquisition **Public Service Broadcasting Trust**  
 Broadcast by **Doordarshan**  
 Date and Time **13.10.2006 21:30**  
 Production Format **Mini DV**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Santana Issar**  
 Sound **Pritam Das**  
 Editor **Santana Issar & Pankaj Rishi Kumar**  
 Original Work Author **Yes**  
 Key Crew Size **3**  
 Days Editing **20**  
 Funding Sources **Public Service Broadcasting Trust**  
 Total Budget **€ 772**

Presenter **Santana Issar**  
 Shop Steward **Lupita Miranda**  
 Contact **Santana Issar**  
 PSBT - Public Service Broadcasting Trust  
 c/o a 86 Nizzamuddin East  
 110013 New Delhi  
 India  
 Phone +91 1124355941  
 Fax +91 3324648499  
 rajivmehrotra1@gmail.com

Tuesday 8th, 09:00–13:00 Green Room

Directors **Isabel Requena, Rubén García, Alba Montaner**  
 Producers **Yomeloguiso Produccions, XTVL - Xarxa de Televisions Locals**  
 Entered by **Yomeloguiso Produccions**  
 Produced by **Yomeloguiso Produccions**  
 Co-produced by **XTVL - Xarxa de Televisions Locals**  
 Broadcast by **XTVL - Xarxa de Televisions Locals**  
 Date and Time **30.04.2006**  
 Production Format **DVCAM or DVCPRO**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3 false 16:9**  
 Original Title **Paraules al vent: Max Besora**  
 Original Language **Catalan**  
 Running Time **15'**  
 Country **Spain**  
 Genre **Documentary - Series**  
 Title of Series **Paraules al vent ("Blowing words")**  
 Year of Production **2006**  
 Home Page **www.yomeloguiso.net**  

*Blowing Words* is a programme about literature in thirteen chapters. The aim is to treat the topic of writing in a dynamic, visual and imaginative way, closer to the documentary than to the studio programme. The chapter on Max Besora delves into his creative universe and discovers this young and uncensored poet.

 Contact **Alba Montaner**  
 Yomeloguiso Produccions  
 Sant Pere més alt 55, Baixos  
 08003 Barcelona  
 Spain  
 Phone +34 932105563  
 Mobile +34 678451487  
 albamontaner@yomeloguiso.net  
 info@yomeloguiso.net  
 www.yomeloguiso.net

**Blowing Words: Max Besora**

Tuesday 8th, 14:30–18:30 Green Room

## But Still

Original Title **Doch**  
 Original Language **German**

Running Time **80'**Country **Germany**Genre **Documentary - Performing Arts**Year of Production **2006**Home Page [www.michelberger-film.de](http://www.michelberger-film.de)

Three women and three men are having a picnic. They talk about love, childhood, desires, God. A mixture of crying and laughing. But no small talk. The filmmakers have invited six people with Tourette's Syndrome, who did not know each other before, to meet and talk. The filmmakers don't interfere in their conversation, but they use the material they have shot in a highly manipulative way: edited together like a musical composition.

Directors **Erwin Michelberger, Oleg Tcherny**  
 Producer **Erwin Michelberger**  
 Entered by **Michelberger Film Produktion**  
 Produced by **Michelberger Film Produktion**  
 Co-produced by **ZDF/3sat**  
 Broadcast by **ZDF/3sat**  
 Date and Time **07.11.2006 22:25**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Erwin Michelberger and Oleg Tcherny**  
 Camera **Juystyna Feicht, Susumu Miyazu & Maria Goinda**  
 Sound **Shinya Kitamaru**  
 Editor **Oleg Tcherny**  
 Key Crew Size **12**  
 Days Shooting **14**  
 Days Editing **60**  
 Funding Sources **Filmstiftung NRW, Nordmedia Fonds**  
 Total Budget **€ 200,000**

Presenter **Erwin Michelberger**  
 Shop Steward **Lupita Miranda**

Contact **Erwin Michelberger**  
 Michelberger Film Produktion  
 Probsteigasse 41  
 50670 Köln  
 Germany  
 Phone +49 221123391  
 Fax +49 2215601561  
 michelberger-film@netcologne.de

Monday 7th, 09:00–13:00 Blue Room

Director **Philippe Dutilleul**  
 Producer **Jean Libon**  
 Entered by **RTBF - Radio Télévision Belgique Française**  
 Produced by **RTBF - Radio Télévision Belgique Française**  
 Acquisition **Jean Libon RTBF - Radio Télévision Belgique Française**  
 Broadcast by **RTBF - Radio Télévision Belgique Française**  
 Date and Time **13.12.2006**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Philippe Dutilleul, Nathalie Jacobs**  
 Camera **RTBF - Radio Télévision Belgique Française**  
 STAFF  
 Sound **RTBF - Radio Télévision Belgique Française**  
 STAFF  
 Editor **Bruni/Delfontaine/Husson**  
 Other Key Staff **Bernard Sauvenier, co-director**  
 Original Work Author **Philippe Dutilleul**  
 Funding Sources **RTBF - Radio Télévision Belgique Française**  
 Presenter **Philippe Dutilleul**  
 Shop Steward **Karen Michael**  
 Contact **Dutilleul Philippe**  
 RTBF - Radio Télévision Belgique Française  
 52, Bd. Reyers  
 1044 Brussels  
 Belgium  
 Phone +32 27372734  
 Mobile +32 476474667  
 philippedutilleul@skynet.be

## Bye Bye Belgium

Original Title **Bye Bye Belgium**  
 Original Language **French**  
 Running Time **95'**  
 Country **Belgium**  
 Genre **Fiction - TV Movie**  
 Year of Production **2006**

Wednesday, 13 December 2006, 8:15 PM: the live studio broadcast of RTBF's weekly news magazine *Front Page Questions*. The anchor has just begun his presentation when the programme is interrupted by a special news bulletin. According to the star journalist, the Flemish parliament has voted to separate from the Kingdom of Belgium. The King has fled as a refugee and the country is in chaos. Daddy's Belgium is dead, confirming long-held fears. Politicians, artists, sports celebrities, people in the streets comment and express their feelings, including the RTBF TV manager himself. This historical moment generates incredibly high ratings. Until the programme is exposed as a fake, and French-speaking Belgian politicians call for the RTBF chief's dismissal.

Friday 11th, 09:00–13:00 Blue Room

## Cash

Original Title **Cash**  
 Original Language **Italian**  
 Running Time **15'**  
 Country **Switzerland**  
 Genre **TV - Entertainment**  
 Title of Series **CASH**  
 Year of Production **2006**

*Cash* is a game show on the road. Clarissa asks people on the city streets if they want to win 1000 Swiss francs. It's easy: they only have to answer ten questions correctly...

Director **Nicola Rusconi**  
 Producer **Augusto Chollet**  
 Entered by **TSI - Televisione Svizzera**  
 Produced by **TSI - Televisione Svizzera**  
 Broadcast by **TSI - Televisione Svizzera**  
 Date and Time **31.07.2006 20:40**  
 Production Format **DVCAM or DVCPRO**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Nicola Rusconi**  
 Sound **Graziano Monzeglio**  
 Editor **Nicola Rusconi**  
 Original Work Author **Nicola Rusconi**  
 Key Crew Size **5**  
 Days Shooting **1**  
 Days Editing **2**

Presenter **Augusto Chollet**  
 Shop Steward **Jetske Spanjer**

Contact **Nicola Rusconi**  
 TSI - Televisione Svizzera  
 Casella postale  
 6903 Lugano  
 Switzerland  
 Phone +41 918035111  
 nicola.rusconi@rtsi.ch

Tuesday 8th, 14:30–18:30 Red Room

## Chimps Are People Too

Original Title **Chimps Are People Too**  
 Original Language **English**  
 Running Time **49'**  
 Country **United Kingdom**  
 Genre **Documentary - Factual**  
 Title of Series **HORIZON**  
 Year of Production **2006**

Danny Wallace is on a mission to convince the world that chimps are people too. He believes the time has come to make our hairy relatives part of the family. Our primate brethren share 99.4% of our DNA and are more closely related to us than they are to gorillas. So shouldn't they be granted the same rights as people? Armed with the latest scientific evidence, Danny travels the globe to quiz primatologists, philosophers, animal-rights lawyers and chimpanzees to investigate whether or not chimps should be classed as people. The reason for this scientific showdown is simple: if chimps can talk, cook and reason, they must be people, thinks Danny. But some scientists disagree, despite the fact that they are the very people who have discovered that chimps can do these things.

Director **Dick Taylor**  
 Producer **Dick Taylor**  
 Entered by **BBC - British Broadcasting Corporation**  
 Produced by **BBC - British Broadcasting Corporation**  
 Broadcast by **BBC 2 - British Broadcasting Corporation**  
 Date and Time **10.10.2006 21:00**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Dick Taylor**  
 Camera **Jon Sayers**  
 Editor **Sheryl Sandler**  
 Funding Sources **BBC & BBC Worldwide**  
 Presenter **Dick Taylor**  
 Shop Steward **Saed Andoni**  
 Contact **Dick Taylor**  
 BBC - British Broadcasting Corporation  
 Rm 5110, 201 Wood Lane  
 White City  
 W12 7TS London  
 United Kingdom  
 Phone +44 2087524288  
 dick.taylor@bbc.co.uk

Thursday 10th, 14:30–18:30 Red Room

## China Blue

Original Title **China Blue**  
 Original Language **Mandarin, Cantonese, English**  
 Running Time **53'**  
 Country **United States**  
 Genre **Documentary - Current Affairs**  
 Title of Series **Independent Lens**  
 Year of Production **2005**  
 Home Page [www.pbs.org/independentslens](http://www.pbs.org/independentslens)  
[www.teddybearfilms.com](http://www.teddybearfilms.com)

*China Blue* takes us on a poignant journey inside a jeans factory. The working conditions Jasmine and her teenage friends must endure are harsh beyond imagination. They are also unlawful by international standards, and tensions in the factory are running high. So when the factory owner strikes a deal with a Western client and demands around-the-clock production to meet the deadline, a confrontation becomes inevitable. Shot clandestinely in China under difficult conditions, this is a deep-access account of what both China and the international retail companies don't want us to see: how the clothes we buy are actually made.

Director **Micha Peled**  
 Producer **Micha Peled**  
 Entered by **Teddy Bear Films**  
 Produced by **Teddy Bear Films**  
 Co-produced by **ITVS - Independent Television Service**  
 Broadcast by **PBS - Public Broadcasting Service**  
 Date and Time **31.03.2007 22:00**  
 Production Format **Digital betacam**  
 Colour Standard **NTSC (3,58)**  
 Aspect Ratio **16:9**  
 Camera **Micha Peled/Song Chen**  
 Sound **Composer Miriam Cutler**  
 Editor **Manuel Tsingaris**  
 Other Key Staff **Associate Producer Song Chen**  
 Presenter **Micha Peled**  
 Shop Steward **Saed Andoni**  
 Contact **Micha Peled**  
 Teddy Bear Films  
 690 5th street  
 94107 San Francisco, CA  
 United States  
 Phone +1 4153491796  
 kdyer@scetv.org

Tuesday 8th, 14:30–18:30 Green Room

## Choice II

Original Title **Choice II**  
 Original Language **Multi (but predominantly Zulu)**  
 Running Time **24'**  
 Country **South Africa**  
 Genre **TV - Talk Show**  
 Title of Series **Choice II - Ep title: Gender Violence**  
 Year of Production **2006**

*Choice* is a series aimed at youth and a joint initiative of the South African government's HIV/AIDS communication campaign and the SABC. *Choice* gives thought and attention to the huge dilemmas South African youth are facing, and provides some expertise from people with the necessary training and/or experience. The talk show features real people confronting a dilemma. We first see them at their homes, where they tell us their stories, and again when they meet with an audience of contemporaries and advisors to discuss their choices. After weighing all the advice, the person makes a choice. In the following episode, we find out the results of that choice. *Choice* is characterized by honest and open discussion of sex, faithfulness, love, peer pressure and money – which are usually private issues. By filming in a public venue we're saying that as long as these issues contribute to the spread of HIV and AIDS and other youth-related issues they need to be spoken about in public.

Director **Ernie Vosloo**  
 Producer **Ernie Vosloo**  
 Entered by **Ochre Media (pty) Ltd**  
 Produced by **Ochre Media (pty) Ltd**  
 Broadcast by **SABC 1 - South African Broadcasting Corporation**  
 Date and Time **19.09.2006 18:30**  
 Production Format **Betacam SP**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Sechaba Morejеле**  
 Camera **Obeco**  
 Sound **Go Boy Productions, Obeco**  
 Editor **Muzi Mthabela & Keabetwe Modiko**  
 Other Key Staff **Line Producer: Pearl Munonde Senior Researcher: Sipho Gogotya**  
 Key Crew Size **14**  
 Presenter **Ernie Vosloo**  
 Shop Steward **Rupsha Dasgupta**  
 Contact **Ernie Vosloo**  
 Ochre Media (pty) Ltd  
 The Mills, 66 Carr Street (cnr Quinn)  
 Newtown  
 2001 Johannesburg  
 South Africa  
 Phone +41 116930000  
 Fax +41 118337454  
 Mobile +41 0837003800  
 ernie@ochre.co.za

Tuesday 8th, 09:00–13:00 Green Room

## Classical Masterpieces – 1 “An Alpine Symphony” by Richard Strauss

Original Title **Monumente der Klassik - Folge 1:**

“Eine Alpensinfonie” von Richard Strauss

Original Language **German**Running Time **26'**Country **Germany**Genre **Documentary - Performing Arts**Title of Series **Kent Nagano Conducts Classical****Masterpieces**Year of Production **2006**Home Page [www.dw-world.de/dw/0,2142,9697,00.html](http://www.dw-world.de/dw/0,2142,9697,00.html)

Six master composers, six symphonies, a top orchestra and its star conductor: these are the main ingredients of this exceptional production, a documentary full of visual and technical innovation. The six-part series presents music from Mozart's Symphony No. 41 (the “Jupiter” Symphony), Beethoven's Symphony No. 3 (“Eroica”), Schumann's Symphony No. 3 (“Rheinisch”), Brahms' Symphony No. 4, Bruckner's Symphony No. 8 and “An Alpine Symphony” by Richard Strauss. One special feature: the entertaining animated sequences, which show episodes from the lives of the composers. This element is designed to draw the viewer into the worlds of the composers. All the dialogues are based on original quotations from the composers themselves and their contemporaries. Conductor Kent Nagano explains the importance of each work, and where the emphasis lies in his interpretation.

Directors **Oliver Becker, Ellen Fellmann**Producers **Rolf Rische, Bernhard Fleischer**Entered by **DW - Deutsche Welle**Produced by **BFMI - Bernhard Fleischer Moving Images**Co-produced by **Unitel gmbh & co. kg, Rundfunk**

Orchester und Chöre gmbh Berlin

Acquisition **Rolf Rische DW - Deutsche Welle**Broadcast by **DW - Deutsche Welle**Date and Time **22.07.2006 17:30**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Rolf Rische, Reiner Schild, Christian Berger**Camera **Henning Brümmer, Jörg Jeschel**Sound **Martin Sauer**Editor **Bernd Euscher**Other Key Staff **Martin Mißfeldt, Gerhard Hahn**Key Crew Size **30**Days Shooting **6**Days Editing **10**Total Budget **€ 100,000**Presenter **Rolf Rische**Shop Steward **Joan Carreras**Contact **Oliver Becker**

BFMI - Bernhard Fleischer Moving Images

Sybelstraße 11

10629 Berlin

Germany

Phone +49 302821033

Mobile +49 1793972558

becker@rostrot.com

Friday 11th, 09:00–13:00 Red Room

## Cosmic Connexion

Original Title **Cosmic Connexion**Original Language **French**Running Time **68'**Country **France**Genre **TV - Entertainment**Year of Production **2006**Home Page [www.cosmicconnexion.com](http://www.cosmicconnexion.com)[www.arte.tv/fr/connaissance-decouverte/](http://www.arte.tv/fr/connaissance-decouverte/)[CosmicConnexion/1044078.html](http://CosmicConnexion/1044078.html)

In the 1970s, the American space probes Pioneer and Voyager were sent off carrying a message for any intelligent life forms they might meet. More than thirty years later, a television channel launches another hopeful signal into the sky. In autumn 2006, the European space programme put the COROT satellite into orbit. One of its main missions was to look for extrasolar planets, including so-called telluric planets, which are similar to the Earth. On 30 September at 20:45 a special programme was shown on ARTE and simultaneously beamed into space by a CNES (French Space Center) antenna. The substance of the programme is formed by the most incredible exchanges between Earth and space: fiction and documentary film excerpts, drawings, songs, animation, archives, and webcam images. With this programme, we put the tremendous communication tool of radio waves to good use: they carry the images and sounds of *CosmicConnexion* at the speed of light over astronomical distances.

Directors **Anne Jaffrennou, Marie Cuisset**Producer **Cargo Films**Entered by **ARTE France**Produced by **Cargo Films**Acquisition **Carine Leblanc Cargo Films**Broadcast by **ARTE France**Date and Time **30.09.2006 20:45**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Anne Jaffrennou & Marie Cuisset**Editor **Jean-Gabriel Périot**Other Key Staff **Animated presentation directed****by Caleb Krivoshey**Days Shooting **26**Days Editing **15**Funding Sources **ARTE France, Centre National de la Cinématographie, Région Midi-Pyrénées, EADS, Centre National d'Etudes Spatiales (French Space Agency)**Total Budget **€ 1,002,789**Presenter **Anne Jaffrennou**Shop Steward **William Gilcher**Contact **Marie Cuisset**

Cargo Films

12-16, Villa Saint-Michel

75018 Paris

France

Phone +33 153341380

Fax +33 153341381

cargo@cargo.films.com

Wednesday 9th, 14:00–16:00 Blue Room

## Detective Montalbano: Find the Lady

Original Title **Il Commissario Montalbano:****il gioco delle tre carte**Original Language **Italian**Running Time **97'**Country **Italy**Genre **Fiction - TV Movie**Year of Production **2006**

Home Page

RAI Television has produced fourteen telefilms adapted from crime author Andrea Camilleri's novels featuring Commissario Montalbano, which have been translated into over thirty languages. In this episode, *Find the Lady*, the death of local construction magnate Girolamo Cascio leads detective Montalbano back to the murder of Cascio's leading competitor, Giacomo Alletto. Alletto was shot and killed two decades earlier and Rocco Pennisi, Alletto's partner, was sent to prison for the crime. But Montalbano discovers that it was Renata Dimora, Alletto's beautiful wife and Pennisi's lover, who masterminded the murder: together with Cascio, who later committed suicide after refusing to give money to the hired killer used to murder Alletto...

Director **Alberto Sironi**Producer **Luca Milano**Entered by **RAI - Radiotelevisione Italiana**Produced by **RAI Fiction - Radiotelevisione Italiana**Broadcast by **RAI Uno - Radiotelevisione Italiana**Date and Time **13.03.2006 21:00**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **4:3**Presenter **Alberto Sironi**Shop Steward **Michel F. Gélinas**Contact **Alberto Sironi**

Palomar

V.le Mazzini 14

00195 Rome

Italy

Phone +39 0636864519

milano@rai.it

Monday 7th, 09:00–13:00 Green Room

## Dresden

Original Title **Dresden**Original Language **German**Running Time **90'**Country **Germany**Genre **Fiction - TV Movie**Year of Production **2006**Home Page [www.dresden.zdf.de](http://www.dresden.zdf.de)Director **Roland Suso Richter**Producers **Nico Hofmann, Sascha Schwingel**Entered by **ZDF - Zweites Deutsches Fernsehen**Produced by **Teamworx**Co-produced by **EOS Entertainment gmbh**Broadcast by **ZDF - Zweites Deutsches Fernsehen**Date and Time **05.03.2006 20:15**Production Format **16mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Stefan Kolditz**Camera **Holly Fink**Sound **Harald Kloser, Thomas Wanker**Editor **Bernd Schlegel**Other Key Staff **Heike Hempel (commissioning editor) Thomas Stammer, Denis Behnke, Karl Heinz Boching, Lucia Faust, Carolin Haasis**Days Shooting **68**Total Budget **€ 10,000,000**Presenter **Sascha Schwingel**Shop Steward **Béatrice Barton**Contact **Roland Suso Richter**

Graf-Dürckheim Weg 7

79682 Todtmoos

Germany

Phone +49 7674922030

susorichter@t-online.de

Friday 11th, 09:00–13:00 Blue Room

## Fata Morgana

Original Title **Fata Morgana**Original Language **Dutch**Running Time **59'**Country **Belgium**Genre **TV - Entertainment**Title of Series **Fata Morgana**Year of Production **2006**Home Page [www.een.be](http://www.een.be)

*Fata Morgana* is a thirteen-part entertainment programme in which each week a city is given a major mission: to earn five stars by successfully completing five challenges. The inhabitants carry out – and hopefully succeed in – their tasks on their own. The key people organize, coordinate the research and find others who want to work day and night for one week. The whole town shares the fever of the race to success. This programme managed to bring together the entire population of different small towns and cities throughout Flanders. Can television have a real social impact?

Director **Kurt Stevens**Producer **Elly Vervloet**Entered by **VRT - Vlaamse Radio en Televisie**Produced by **VRT - Vlaamse Radio en Televisie**Acquisition **Linda De Leeuw VRT - Vlaamse Radio en Televisie**Broadcast by **VRT - Vlaamse Radio en Televisie**Date and Time **02.07.2006 20:30**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Original Work Author **Sultan Sushi**Key Crew Size **20**Days Shooting **6**Days Editing **6**Funding Sources **Public Grant**Presenter **Elly Vervloet**Shop Steward **Joan Carreras**Contact **Kurt Stevens**

VRT - Vlaamse Radio en Televisie

Auguste Reyers Blvd 52

1043 Brussels

Belgium

Phone +32 27419822

Fax +32 27353704

john.vanreckem@vrt.be

Thursday 10th, 09:30–13:30 Green Room

## Finnish Presidents

Original Title **Presidentit: Uhrattu presidentti**Original Language **Finnish**Running Time **28'**Country **Finland**Genre **Documentary - Docu-Drama**Title of Series **Risto Ryti: The Sacrificed President**Episode Number **5**Total Episodes **10**Year of Production **2005**

10 x 28 minute docudrama about Finnish presidents at fateful turns in the country's history: moments when both the country and its head of state were at stake. These moments have put to the test the president's wisdom, decision-making skills and strategic eye, but also the man as a human being. The series retells one decisive moment in the lives of ten Finnish presidents from Ståhlberg to Ahtisaari. These moments also shed light on the history of this young republic. This episode, *The Sacrificed President*, is about Risto Ryti. The war is ending and Germany's loss seems inevitable. The Soviet Union is advancing in southern Karelia and expects to be in Helsinki in three weeks. The Soviets require Finland to surrender, unconditionally. Germany's foreign minister arrives in Helsinki. Germany wants Finland to fight alongside Germany and to refuse a separate peace pact. President Risto Ryti is between two fires. The events take place on 25 June 1944, Midsummer Day.

Director **Atro Lahtela**Producer **Anneli Pallas**Entered by **YLE - Finnish Broadcasting Company**Produced by **YLE - Finnish Broadcasting Company**Acquisition **Anneli Pallas YLE - Finnish Broadcasting Company**Broadcast by **YLE - Finnish Broadcasting Company**Date and Time **28.12.2005 20:00**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Anneli Kanto**Camera **Arto Kaivanto**Sound **Tomi Dahlman, Jussi Olkinuora**Editor **Inga Bergström-Rausku**Other Key Staff **Archive research: Erja Sievinen**Original Work Author **Eero Silvasti**Key Crew Size **22**Days Shooting **4**Days Editing **11**Total Budget **€ 38,000**Presenter **Atro Lahtela**Shop Steward **Claudia Schreiner**Contact **Atro Lahtela**

Director

YLE - Finnish Broadcasting Company

Tallberginkatu 1 C/13

00180 Helsinki

Finland

Phone +358 96942292

Mobile +358 405922292

atro@kaapeli.fi

Thursday 10th, 09:30–13:30 Red Room

## Flags on Mars: God Bless Sex

Original Title **Banderas en Marte: Bendito sea el sexo**Original Language **Spanish**Running Time **26'**Country **Colombia**Genre **Documentary - Series**Title of Series **Flags on Mars**Year of Production **2006**Home Page [www.banderasenmarte.com](http://www.banderasenmarte.com)

When the priest said “now you are man and wife,” Edilberto and Cristina had been having sex for a long time. Both considered good sex an excellent reason to get married, and today they are a young solid couple, united by love. At fourteen, Nydia had sex with her boyfriend for the very first time in her life. She said it felt wonderful, not only physically but also emotionally. Nydia understood, however, that she was into women and not into men. For her, the popular image according to which lesbians are sexually passive and sex is not important for them is only a cliché. In this chapter of the series, these and other youngsters express themselves about a topic they love: sex. They tell us, why, with whom, and when to have it. We hear the voice of those who have never had sex, those who love it, those who only have sex when in love, those who like men and women as well. It is all about voiceless youngsters talking boldly about sex.

Original Title **Banderas en Marte: Bendito sea el sexo**  
 Original Language **Spanish**  
 Running Time **26'**  
 Country **Colombia**  
 Genre **Documentary - Series**  
 Title of Series **Flags on Mars**  
 Year of Production **2006**  
 Home Page [www.banderasenmarte.com](http://www.banderasenmarte.com)

Director **Claudia Bermudez**  
 Producer **Alexandra Reyes**  
 Entered by **Unimedios Universidad Nacional de Colombia**  
 Produced by **Unimedios Universidad Nacional de Colombia**  
 Broadcast by **Señal Colombia**  
 Date and Time **14.10.2006 20:30**  
 Production Format **DVCAM or DVCPRO**  
 Colour Standard **NTSC (4,43)**  
 Aspect Ratio **4:3**  
 Scriptwriter **Delio Aparicio**  
 Camera **Hugo Arias**  
 Sound **Juan Mauricio Piñeros**  
 Editor **Guillermo Arias**  
 Other Key Staff **Film maker John Sánchez Castiblanco**  
 Presenters **Claudia Bermudez, Alexandra Reyes**  
 Shop Steward **William Gilcher**  
 Contact **Claudia Bermudez**  
 Unimedios Universidad Nacional de Colombia  
 Transversal 38a no.40-04  
 Bogota  
 Colombia  
 Phone +57 13165400  
 acreyesv@unal.edu.co

Friday 11th, 09:00–13:00 Blue Room

Director **Maurice Hoeven**Producer **Geertrui De Clerck**Entered by **VRT - Vlaamse Radio en Televisie**Produced by **Caviar TV**Broadcast by **VRT - Vlaamse Radio en Televisie**Date and Time **18.11.2006 17:30**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **16:9**Camera **Thomas Fadoux**Sound **Toon Echelpoels**Editor **Michaël Wijmans**Other Key Staff **Marjelle Dazler**Key Crew Size **6**Days Shooting **5**Days Editing **4**Funding Sources **VRT VRT - Vlaamse Radio en Televisie Public Grant**Total Budget **€**Presenter **Elly Vervloet**Shop Steward **Lidia Piechota**Contact **Maurice Hoeven**

Caviar TV

Horizonpark iii - Gebouw 11

1000 Brussels

Belgium

Phone +32 24232205

karl@caviar.be

## Flanders Sports

Original Title **Vlaanderen sportland**Original Language **Dutch**Running Time **29'**Country **Belgium**Genre **TV - Magazine**Title of Series **Vlaanderen sportland**Year of Production **2006**

Flanders Sports is not an ordinary sports programme. It aims not only to provide information about sports, it also wants to stimulate people to practice sport themselves. When the “Start running” podcast was launched in Flanders, no one could imagine that it would be such a huge success. The episodes were downloaded more than 200,000 times. Thousands of people were running with presenter Evy Gruyaert on their podcast. Because of this success, a second series was broadcast, on the theme of swimming. The Flanders Sports podcast was a pioneering project for the public broadcaster in the sense that so far, only podcasts of existing programmes had been made. This was the first time that completely new content was created for a podcast. The result was not only that thousands of people started to run, but that thousands also began to podcast for the first time in their lives.

Tuesday 8th, 09:00–13:00 Green Room

## Girl in a Mirror

Original Title **Girl in a Mirror**Original Language **English**Running Time **55'**Country **Australia**Genre **Documentary - Performing Arts**Year of Production **2005**

Girl In A Mirror traces the life of photographer Carol Jerrems, a revolutionary Australian artist who died in 1980 at the age of 31. The documentary uses Jerrems' photographs, short films and writings, as well as interviews with friends and colleagues, to reconstruct her life and draw the audience into her world. This film traces Jerrems' rapid rise from gifted student to fully fledged, taboo-shattering artist, intercutting her own meticulous documentation, images and journals of her slow demise from a rare blood-related cancer.

Director **Kathy Drayton**Producer **Helen Bowden**Entered by **ABC - Australian Broadcasting Corporation**Produced by **Toi-Toi Films**Broadcast by **ABC - Australian Broadcasting****Corporation**Date and Time **26.11.2005 21:30**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Helen Bowden**Shop Steward **Lidia Piechota**Contact **Kathy Drayton**

Toi-toi Films

P.O. Box 49

Potts Point

1335 Sydney

Australia

Phone +61 293887794

helib@bigpond

Monday 7th, 09:00–13:00 Red Room

Director **Rodrigo Ivan Sepulveda**Producer **Rodrigo Ivan Sepulveda**Entered by **Cielito Producciones**Produced by **TVN - Television Nacional de Chile**Co-produced by **Cielito Producciones**Broadcast by **TVN - Television Nacional de Chile**Date and Time **05.01.2007 12:43**Production Format **DVCAM or DVCPRO**Colour Standard **NTSC (3,58)**Aspect Ratio **4:3**Scriptwriter **Rodrigo Ivan Sepulveda, Juan Andres Condon**Camera **Rodrigo Ivan Sepulveda**Sound **Alian Gedda**Editor **Juan Andres Condon**Other Key Staff **Silvia Quiroga, Morita Bastias**Original Work Author **Rodrigo Ivan Sepulveda**Key Crew Size **10**Days Shooting **40**Days Editing **30**Total Budget **€ 20**Presenters **Rony Goldschmied, Rodrigo Ivan Sepulveda**Shop Steward **Graeme Isaac**Contact **Rodrigo Ivan Sepulveda**

Cielito Producciones

Los Diamelos 2987

7510766 Providencia

Chile

Phone +56 22254133

Fax +56 22235219

Mobile +56 998700599

risepulveda@mi.cl

## Guilty or Not Guilty / The Nayadet Case

Original Title **Culpable o Inocente**Original Language **Spanish**Running Time **45'**Country **Chile**Genre **Documentary - Factual**Title of Series **Guilty or not Guilty**Year of Production **2006**Home Page <http://programas.tvn.cl/culpa-bleoinocente/2006/>

Nayadet is accused of trafficking drugs. All the evidence seems to prove she is guilty. For the first time in the history of Chilean television, we will see a criminal judgment broadcast. An exhaustive documentary follow-up of district attorneys, defenders, victims and the accused. Today the audience can be present in the courtroom and find out who is guilty or not guilty.

Wednesday 9th, 09:00–13:00 **Green Room**

## Hide and Seek

**Original Title** Hide and Seek**Original Language** English**Running Time** 49'**Country** Ireland**Genre** Fiction - Series**Title of Series** Hide and Seek**Year of Production** 2005 - 2006

Sometimes drama can deal with issues far better than current affairs or documentary. In this four-part series, Irish TV deals with a sensitive subject in a beautifully executed drama. Every year in Ireland children are taken from their homes in custody disputes. Husbands and wives spirit their children away and hide them from the other parent. This visually arresting series shot on a very tight schedule gets to the heart of the psyche of what can make any parent do the unthinkable. Taking place over 4 days, involving 4 main characters with a strong supporting cast, this contemporary series follows events in the life of the Holden family. The main focus, however, is on Paul Holden, a man suffering from trauma about a childhood tragedy he witnessed.

**Director** Dearbhla Walsh  
**Producer** David Collins  
**Entered by** RTÉ - Radio Telefís Éireann  
**Produced by** RTÉ - Radio Telefís Éireann  
**Acquisition** RTÉ - Radio Telefís Éireann  
**Broadcast by** RTÉ - Radio Telefís Éireann  
**Date and Time** 20.03.2006 21:30  
**Production Format** Digital betacam  
**Colour Standard** PAL  
**Aspect Ratio** 16:9  
**Scriptwriter** Ted Gannon  
**Camera** Owen Mcpolin  
**Sound** Brendan Deasy  
**Editor** Ben Yeates  
**Key Crew Size** 40  
**Days Shooting** 10  
**Days Editing** 15  
**Funding Sources** RTÉ / Section 481 Tax incentive  
**Film Fund**  
**Total Budget** € 825,000  
**Presenter** Dearbhla Walsh  
**Shop Steward** Karen Michael  
**Contact** Dearbhla Walsh  
Accomplice Television  
The Barracks, 76 Irishtown Road  
Irl-d-4 Dublin 4  
Ireland  
Phone +353 16670533  
office@accomplice-tv.com

Wednesday 9th, 09:00–13:00 **Red Room**

## Hip Hop: Beyond Beats and Rhymes

**Original Title** Hip Hop: Beyond Beats and Rhymes**Original Language** English**Running Time** 60'**Country** United States**Genre** Documentary - Factual**Title of Series** Independent Lens**Year of Production** 2006**Home Page** [http://www.pbs.org/independents/hiphop/about\\_hiphop.htm](http://www.pbs.org/independents/hiphop/about_hiphop.htm)**Director** Byron Hurt**Producer** Byron Hurt**Entered by** God Bless the Child Productions**Produced by** God Bless the Child Productions**Broadcast by** Independent Lens on PBS**Date and Time** 20.02.2007 22:00**Production Format** Mini DV**Colour Standard** NTSC (3,58)**Aspect Ratio** 4:3**Editor** Sabrina Schmidt Gordon**Other Key Staff** Co-Producer: Sabrina Schmidt Gordon**Presenter** Byron Hurt**Shop Steward** Lidia Piechota**Contact** Byron Hurt

God Bless the Child Productions

ITVS - Independent Television Service

651 Brannan Street, Suite 410

94107 San Francisco, CA

United States

Phone +1 6312341719

bhurt1@mac.com

*Hip-Hop: Beyond Beats & Rhymes* provides a riveting examination of manhood, sexism, and homophobia in hip-hop culture. Director Byron Hurt, former star college quarterback, longtime hip-hop fan, and gender violence prevention educator, conceived the documentary as a “loving critique” of a number of disturbing trends in the world of rap music. He pays tribute to hip-hop while challenging the rap music industry to take responsibility for glamorizing destructive, deeply conservative stereotypes of manhood. The documentary features revealing interviews about masculinity and sexism with rappers such as Mos Def, Fat Joe, Chuck D, Jadakiss, and Busta Rhymes, hip-hop mogul Russell Simmons, and cultural commentators such as Michael Eric Dyson and Beverly Guy-Shetfall. Critically acclaimed for its fearless engagement with issues of race, gender violence, and the corporate exploitation of youth culture.

Thursday 10th, 09:30–13:30 Blue Room

## In Search of the Pope's Children

Original Title **In Search of the Pope's Children**Original Language **English**Running Time **52'**Country **Ireland**Genre **Documentary - Factual**Title of Series **In Search of the Pope's Children**Year of Production **2006**Home Page <http://www.rte.ie/tv/insearchofthepopeschildren/webchat.html>

In 2006, *The Pope's Children* was a runaway Irish bestseller by TV pundit and economist David MacWilliams – the man credited with inventing the catch phrase “Celtic Tiger” for the booming Irish economy. The book dealt with the economics of Ireland's boom times in a witty and incisive, but non-politically correct manner. As a follow-up, RTÉ commissioned a three-part authored series that explored MacWilliam's themes, and was also presented by him. The result is a visually slick, part-dramatized walk through Ireland's Celtic Tiger. It was shown in prime time and drew huge audiences. Economics can be entertaining.

Director **Sarah Share**  
 Producer **Ruán Magan**  
 Entered by **RTÉ - Radio Telefís Éireann**  
 Produced by **Tyrone Productions Limited**  
 Broadcast by **RTÉ One - Radio Telefís Éireann**  
 Date and Time **06.11.2006 21:30**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Niall Murphy**  
 Camera **Colm Whelan**  
 Sound **Mick Cassidy**  
 Editor **Bob Caldwell**  
 Other Key Staff **David McWilliams (Presenter)**  
 Adapted from **The Pope's Children (Book)**  
 Original Work Author **David McWilliams**  
 Key Crew Size **10**  
 Days Shooting **12**  
 Days Editing **25**  
 Funding Sources **RTÉ - Radio Telefís Éireann**  
 Total Budget **€ 126,000**  
 Presenters **Sarah Share, Ruán Magan**  
 Shop Steward **Karen Michael**  
 Contact **Sarah Share**  
 Tyrone Productions limited  
 27 Lower Hatch Street  
 Irl-d-2 Dublin 2  
 Ireland  
 Phone +353 16627200  
 Fax +353 16627217  
 info@tyrone-productions.ie

Tuesday 8th, 14:30–18:30 Green Room

## In Treatment

Original Title **Betipul**  
 Original Language **Hebrew**  
 Running Time **30'**  
 Country **Israel**  
 Genre **Fiction - Series**  
 Year of Production **2005**

A groundbreaking new format that takes viewers on a journey through the intriguing and fascinating world of psychotherapy. A unique drama that follows five ongoing psychotherapy patients through nine sessions each, all shot in the therapist's clinic. Each day of the week is dedicated to one person's therapy session. Monday: Na'ama is a beautiful young woman who falls in love with Ruben and draws him into deep confusion that leads him to question both his personal and professional life. Tuesday: Yadin, an air force pilot, suspended from the army after bombing civilians during a military operation. Wednesday: Ayala, a suicidal seventeen-year-old Olympic gymnast. Thursday: Michael and Orna, a couple attempting to rehabilitate their fragile marriage. Friday: Ruben meets with his supervisor from his early years as a therapist. During these Friday sessions, Ruben deals with his own problems: his patients, his professional life and his crumbling personal affairs.

Director **Hagai Levi**  
 Entered by **Sheleg Productions Ltd**  
 Produced by **Sheleg Productions Ltd**  
 Broadcast by **HOT**  
 Date and Time **01.09.2005**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Presenter **Hagai Levi**  
 Shop Steward **Béatrice Barton**  
 Contact **Hagai Levi**  
 Sheleg Productions Ltd  
 8 Brener Street  
 63826 Tel Aviv  
 Israel  
 Phone +972 36204754  
 hagai@israel.net

Friday 11th, 09:00–13:00 Green Room

## James Ellroy: "American Dog"

Original Title **James Ellroy: "American Dog"**Original Language **English**Running Time **53'**Country **France**Genre **Documentary - Factual**Year of Production **2005 / 2006**Home Page [www.arte.tv/ellroy](http://www.arte.tv/ellroy)

This is the story of a life-long obsession, the life in question being James Ellroy's. From a news item – the murder of Black Dahlia – to the slaying of his mother, this is the initiatory journey of a man and author who plumb the depths of hell before finding redemption. Why do all his books keep returning to the same subject, with the same protagonists? Because his entire life, both as a man and as a writer, has revolved around a single obsession: the murder of his mother. A murder which became entangled with the killing of a girl known as the Black Dahlia, found naked and mutilated on a vacant lot ten years earlier. A series of contributors will provide key information to help better understand this rite of passage of a man who had all the traits of a serial killer, a man who is now one of the greatest thriller-writers of the age, a man for whom the journey is not yet over.

Directors **Clara & Robert Kuperberg**  
 Producer **Yves Rolland**  
 Entered by **ARTE France**  
 Produced by **ARTE France**  
 Co-produced by **ARTE France, LGM**  
 Acquisition **LGM**  
 Broadcast by **ARTE France**  
 Date and Time **10.11.2006 22:15**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Clara & Robert Kuperberg**  
 Camera **Neil Antin**  
 Sound **Luis Ramirez**  
 Editor **Clara Kuperberg**  
 Other Key Staff **Executive Producer Yves Rolland**  
 Adapted from **Original Screenplay**  
 Original Work Author **Clara & Robert Kuperberg**  
 Key Crew Size **10**  
 Days Shooting **20**  
 Days Editing **30**  
 Total Budget **€ 217,000**  
 Presenters **Clara & Robert Kuperberg**  
 Shop Steward **Vivi Mellegard**  
 Contact **Clara & Robert Kuperberg**  
 ARTE France - Unité Actualités Culturelles  
 8, rue Marceau  
 92785 Issy les Moulineaux Cedex 9  
 France  
 Phone +33 155007462  
 Fax + 33 155007378  
 a-delici@arte-france.fr

Thursday 10th, 09:30–13:30 Red Room

## Job Wanted

Original Title **Stellmichein! Aller Anfang ist schwer**  
 Original Language **German**  
 Running Time **30'**  
 Country **Germany**  
 Genre **Documentary - Docu-Soap**  
 Title of Series **Stellmichein**  
 Year of Production **2005**

An entertaining documentary series about the joys and pains of searching for a job in times of mass unemployment. In four episodes, *Job Wanted* accompanies five people from different backgrounds on the often rocky road to the career of their choice – or at least to a job that will allow them to get by. Job interviews are recounted in the form of animated sequences, which deliver a humorous commentary while also illustrating the events. *Job Wanted* is a tale of high ideals, unwelcome surprises, and tons of those well-meaning tips that are so damn hard to put into practice. True and sometimes very funny stories from the working world, told from the perspective of a few hopefuls that never give up in their search to someday 'belong' again.

Director **Katrin Rothe**  
 Entered by **ZDF - Zweites Deutsches Fernsehen**  
 Produced by **Ö-Filmproduktion**  
 Broadcast by **ZDF - Zweites Deutsches Fernsehen**  
 Date and Time **08.11.2006 00:15**  
 Production Format **16mm**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Kathrin Rothe**  
 Camera **Robert Laatz, Manuel Zimmer**  
 Sound **Marc Witte, Dietrich Körner**  
 Editor **Silke Gänger**  
 Other Key Staff **Commissioning editor: Alexander Bickel, Frank Seyberth**  
 Days Shooting **20**  
 Total Budget **€ 230,000**  
 Presenter **Katrin Rothe**  
 Shop Steward **Joan Carreras**  
 Contact **Katrin Rothe**  
 ZDF - Zweites Deutsches Fernsehen  
 Das kleine Fernsehspiel  
 55100 Mainz  
 Germany  
 Phone +49 6131704179  
 ackermann.l@zdf.de

Monday 7th, 09:00–13:00 Blue Room

## Kalinovski Square

Original Title **Kalinovski Square**Original Language **Russian, Belarusian**Running Time **87'**Country **Belarus**Genre **Documentary - Current Affairs**Year of Production **2007**

Three months before the elections the President of the Republic of Belarus, Alexander Lukashenko, claimed: "You have no other choice, you will vote for me!" This is exactly how it happened. The film's shooting had already started two months before the elections in January 2006 and has continued to the present day. We are trying to figure out how it happened that 83% of the population voted for Lukashenko. The film will show the falsehood of the official propaganda and the ambiguous, sometimes polar, attitude of simple people towards everything that happens today in Belarus.

Director **Yury Khashchavatski**  
 Producer **Marianna Kaat**  
 Entered by **Baltic Film Production**  
 Produced by **Baltic Film Production**  
 Co-produced by **Baltic Film Production**  
 Acquisition **Marianna Kaat Baltic Film Production**  
 Broadcast by **ETV - Estonian Television**  
 Date and Time **25.04.2007 21:30**  
 Production Format **Betacam SP, Mini Dv**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Yuri Khashchavatski, Jevgeni Budinas, Sergei Isakov**  
 Camera **Vladimir Petrov, Sergei Gelbah**  
 Sound **Vassiliy Shitikov, Tiina Andreas**  
 Editor **Dmitry Pivivarov, Kaspar Kallas**  
 Other Key Staff **Line producer Volga Nikolaichik**  
 Key Crew Size **7**  
 Days Shooting **30**  
 Days Editing **45**  
 Funding Sources **Estonian Film Foundation, Terra del Fuoco**  
 Total Budget **€ 80,000**

Presenter **Yury Khashchavatski**  
 Shop Steward **William Gilcher**  
 Contact **Yury Khashchavatski**  
 Director  
 Baltic Film Production  
 Kirova 2-7  
 220030 Minsk  
 Belarus  
 Phone +37 5172261351  
 Fax +37 26568621  
 Mobile +37 529651301  
 khashch@mail.ru

Tuesday 8th, 14:30–18:30 Red Room

Director **Kristin Ekker**  
 Producer **Thomas Giertsen**  
 Entered by **NRK - Norsk Rikskringkasting**  
 Produced by **Feelgood Scene and Film AS**  
 Co-produced by **NRK - Norsk Rikskringkasting**  
 Acquisition **Thomas Giertsen Feelgood Scene and Film AS**

Broadcast by **NRK - Norsk Rikskringkasting**Date and Time **09.10.2006 21:30**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Kristin Koht**Camera **Gunnhild Magnor**Sound **Universal Sound**Editor **Kristin Ekker**Other Key Staff **Charlo Halvorsen NRK TV**Adapted from **Original idea**Original Work Author **Kristin Koht**Key Crew Size **15**Days Shooting **50**Days Editing **100**Presenter **Per Selstrom**Shop Steward **Vivi Mellegard**Contact **Kristin Ekker**

Feelgoodscene and Film AS

Teglverksgt 2a

0553 Oslo

Norway

Phone +47 22383548

Fax +47 22385181

karin@feelgoodmail.no

## Koht with the Family

Original Title **Koht i familien**  
 Original Language **Norwegian**  
 Running Time **29'**  
 Country **Norway**  
 Genre **Documentary - Docu-SOap**  
 Title of Series **Koht i familien**  
 Year of Production **2006**  
 Home Page <http://www.nrk.no/underholdning/>

How is the Norwegian family doing? Is life focused on the time squeeze, clean socks, and transporting the kids to and from practice, school band, and friends? Or is life nice and pleasant with everyone gathered around a homemade pizza? Kristine Koht has done research on and spent time with several families, and in the course of eight programmes she presents her findings. Through probing questions, an active presence, meticulously recorded statistics, and an uncanny ability to gain people's trust, Koht sketches a picture of the state of Norwegian families. We're pleased to report that the Norwegian family is doing surprisingly well. Quite simply, Koht is deeply impressed by what the families are able to accomplish.

Tuesday 8th, 14:30–18:30 Red Room

## La Ruta

Original Title **La Ruta**Original Language **Spanish**Running Time **52'**Country **Chile**Genre **TV - Cultural Magazine**Year of Production **2005**

The goal of this programme is to discover and travel through the places still left in our world that could be called traditional. This project was started by a group of people with previous experience on similar programmes. The world is changing at an extremely fast pace. Cultural diversity is probably diminishing faster than biological diversity. Languages and ways of living are disappearing daily. We see human homogenization as one of the sad things happening to humanity. We travel light and try bring viewers to places that are difficult to get to but where traditional cultures are still alive. The basic team has four members: director, a screen partner (always a woman), a cameraman, and a producer. We are currently in the programme's sixth season. The programme we have selected is chapter two of the fifth season: a trip to the Kombai.

Director **Ricardo Astorga**Producer **Hernan Hoffteter**Entered by **TVN - Television Nacional de Chile**Produced by **TVN - Television Nacional de Chile**Broadcast by **TVN - Television Nacional de Chile**Date and Time **05.01.2006 22:00**Production Format **Other**Colour Standard **NTSC (3,58)**Aspect Ratio **4:3**Presenter **Ricardo Astorga**Shop Steward **Jouko Salokorpi**Contact **Ricardo Astorga**

Director

TVN - Television Nacional de Chile

Bellavista 0990

0990 Santiago

Chile

Phone **+56 27077187**Fax **+56 27077546**[rastorga@tvn.cl](mailto:rastorga@tvn.cl)[www.tvn.cl](http://www.tvn.cl)

Friday 11th, 14:00–18:00 Red Room

## Let's Make A Baby

Original Title **Let's Make A Baby**Original Language **English**Running Time **57'**Country **United Kingdom**Genre **Documentary - Series**Title of Series **Mischief**Year of Production **2005/2006**

*Mischief* was an innovative and wildly ambitious series tackling topical and often serious issues by using humour combined with solid journalism and taking unique approaches to stories that are often only the preserve of more serious current affairs programming. In *Let's Make A Baby* – one of the lighter episodes in the series – the idea was to test how far reality TV makers and contestants would be prepared to go. A propitious, fake but almost believable idea was hatched and then presented, promoted and pitched to the world's TV organizations. Auditions were held for willing contestants to take part in this most ethically grotesque reality TV format. Would anyone actually believe it was real? And worse, would anyone want to buy it and take part in it?

Director **Helen Sage**Producer **Helen Sage**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Broadcast by **BBC - British Broadcasting Corporation**Date and Time **02.02.0006 22:30**Production Format **Mini DV**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Stuart Cabb**Shop Steward **Béatrice Barton**Contact **Helen Sage**

BBC - British Broadcasting Corporation

BBC White City

W127TS London

United Kingdom

Phone **+44 2087438000**[helen.sage@bbc.co.uk](mailto:helen.sage@bbc.co.uk)

Monday 7th, 14:30–18:30 Red Room

## Little Terrorist

Original Title **Little Terrorist**Original Language **Rajasthani / Hindi**Running Time **15'**Country **India**Genre **Documentary - Docu-Drama**Year of Production **2004**

*Little Terrorist* tells the moving story of a Pakistani Muslim boy who accidentally crosses the Pakistani-Indian border which is riddled with landmines. He ends up in a strange country that regards him as a terrorist. The old orthodox Hindu Bhola takes him in and hides him from the Indian soldiers. However, traditions and prejudices about Muslims remain an obstacle in the relationship between Bhola and the boy. Ultimately, humanity triumphs over prejudice when Bhola risks his own life to help Jamal cross the border again.

Director **Ashvin Kumar**  
 Producer **Ashvin Kumar**  
 Entered by **Alipur Films**  
 Produced by **Alipur Films**  
 Acquisition **Ashvin Kumar Alipur Films Ltd**  
 Broadcast by **Bangla Akhon**  
 Date and Time **30.12.2006 21:00**  
 Production Format **35mm**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Ashvin Kumar**  
 Camera **Markus Huersch**  
 Sound **Roland Heap**  
 Editor **Ashvin Kumar**  
 Original Work Author **Ashvin Kumar**  
 Key Crew Size **50**  
 Days Shooting **5**  
 Days Editing **120**  
 Funding Sources **private investment**  
 Total Budget **€ 22,200**

Presenter **Ashvin Kumar**  
 Shop Steward **Joan Carreras**  
 Contact **Ashvin Kumar**  
 Director  
 Alipur Films Ltd  
 E 4 Hauz khas Market  
 110016 New Delhi  
 India  
 Phone +91 9810014754  
 ipsita@alipur.com

Monday 7th, 09:00–13:00 Red Room

## Lock 'em Up Or Let 'em Out

Original Title **Lock 'em Up Or Let 'em Out**Original Language **English**Running Time **59'**Country **United Kingdom**Genre **Documentary - Factual**Year of Production **2006**

In this three-part programme, a series of offenders jailed for serious crimes try to persuade the Parole Board that they should be released early. Mukhtar brutally murdered his brother's wife in 1987. Barry led a gang of armed robbers to feed his £600-a-day crack cocaine habit. Michael settled a personal vendetta with the police by firebombing his local police station with Molotov cocktails. Sara was a five-stone junkie when convicted of robbing and violently assaulting a businessman. Stephen's current sentence is for more than 7 years for being involved in the dealing of Class A drugs. Maggi was caught trying to smuggle £200,000 worth of cocaine into Britain. Carl is one of the country's most notorious prisoners in jail for murder. He has served nearly three decades in prison.

Director **Simon Ford**  
 Producer **Simon Ford**  
 Entered by **BBC - British Broadcasting Corporation**  
 Produced by **BBC - British Broadcasting Corporation**  
 Broadcast by **BBC 1 - British Broadcasting Corporation**  
 Date and Time **07.11.2006 21:00**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Presenter **Louise Shorter**  
 Shop Steward **Rupsha Dasgupta**  
 Contact **Simon Ford**  
 BBC - British Broadcasting Corporation  
 C/o Jess Wiseman, 4527 White City  
 201 Wood Lane  
 W127TS London  
 United Kingdom  
 Phone +44 2087525675  
 simon.ford2@bbc.co.uk

Wednesday 9th, 14:00–16:00 Red Room

## Longing

Original Title **Sehnsucht**Original Language **German**Running Time **88'**Country **Germany**Genre **Fiction - TV Movie**Year of Production **2005**

A man and a woman live in a village near Berlin. The city seems far away. They have loved each other since they were children. They are now in their thirties. Markus is a metal worker and a member of the local fire brigade. Ella works a couple of hours a week as a domestic and sings in the local choir. People eye them with a mixture of astonishment and suspicion: they seem so happy, so innocent, and sometimes as clueless as two children. Markus visits a nearby town to attend a training course with his fire brigade. That night there is a lot of drinking, laughing and dancing. The next morning Markus wakes up in the apartment of the waitress Rose. He can't recall much of what happened. When he tries to find out, it is the beginning of a love that is different from the one he knows – yet does not seem to affect the love for his wife.

**Director** **Valeska Grisebach**  
**Entered by** **ZDF - Zweites Deutsches Fernsehen**  
**Produced by** **Rommel Film/gfp Medienfonds**  
**Produktion**  
**Broadcast by** **ZDF - Zweites Deutsches Fernsehen**  
**Date and Time** **03.04.2007 00:15**  
**Production Format** **35mm**  
**Colour Standard** **PAL**  
**Aspect Ratio** **4:3**  
**Scriptwriter** **Valeska Grisebach**  
**Camera** **Bernhard Keller**  
**Sound** **Raimund von Scheibner**  
**Other Key Staff** **Commissioning editors: Inge Classen, Claudia Tronnier, Dramaturgy: Susan Schulte, Martin Rosefeld**  
**Presenter** **Claudia Tronnier**  
**Shop Steward** **Pat van Heerden, Graeme Isaac**  
**Contact** **Valeska Grisebach**  
 Rommel Film/gfp Medienfonds Produktion  
 Fidicinstr. 40  
 10965 Berlin  
 Germany  
 Phone +49 306937078  
 ackermann.l@zdf.de

Wednesday 9th, 09:00–13:00 Red Room

## Managing the Universe

**Original Title** **Managing the Universe****Original Language** **No Dialogue****Running Time** **1'20"****Country** **Ireland****Genre** **Fiction - Animation****Title of Series** **Managing the Universe****Year of Production** **2006****Home Page** [http://www.rte.ie/tv/ttv/  
managingtheuniverse/index.html](http://www.rte.ie/tv/ttv/managingtheuniverse/index.html)

Children's programming is often the last to receive money in public TV and yet it is one of the most competitive areas in terms of getting and keeping an audience. In Ireland, animation series are often bought from abroad and reflect American tastes. So how does a commissioning editor ensure that children's TV reflects local culture, yet remains imaginative, bright, cutting edge and addresses issues relevant to them? Can this be done economically with animation? *Managing the Universe* is an example of some of the short form multi-platform content that RTÉ is delivering to an increasingly diverse and media-savvy young audience. Short animations that do it all in a minute and without words. These sassy, trendy pieces are being downloaded from the web as well as watched on TV, and were initiated by the new children's commissioning editor as a move to encourage animators in Ireland and make youth programming on public TV relevant.

**Director** **Jason Tammemagi****Producer** **Gerard O'Rourke****Entered by** **RTÉ - Radio Telefís Éireann****Produced by** **Monster Animation & Design****Acquisition** **Gerard O'Rourke, Monster****Animation & Design****Broadcast by** **RTÉ Two - Radio Telefís Éireann****Date and Time** **10.10.2006 19:00****Production Format** **Digital betacam****Colour Standard** **PAL****Aspect Ratio** **16:9****Scriptwriter** **Animation Crew @ Monster****Sound** **Niall Brady, Screen Scene****Other Key Staff** **Animation Crew @ Monster****Funding Sources** **RTÉ - Radio Telefís Éireann****Total Budget** **€ 5,833****Presenter** **Gerard O'Rourke****Shop Steward** **Pal Sipos****Contact** **Jason Tammemagi****Monster Animation & Design****7 Mount Street Crescent****Irl-d-2 Dublin 2****Ireland****Phone** **+353 16034980****gerard@monsteranimation.ie**

Thursday 10th, 09:30–13:30 Blue Room

## Manufactured Landscapes

Original Title **Manufactured Landscapes**Original Language **English**Running Time **83'**Country **Canada**Genre **Documentary - Factual**Year of Production **2006**

For almost three decades, internationally renowned Canadian artist Edward Burtynsky has been creating large-scale photographs of landscapes transformed by industry: quarries, scrap heaps, factories, recycling yards, dams. *Manufactured Landscapes* follows Burtynsky to China as he travels the country capturing the evidence and effects of China's massive industrial revolution. Rarely witnessed sites such as the Three Gorges Dam (50% larger than any other dam in the world), the interior of a factory which produces 20 million irons a year, and the breathtaking scale of Shanghai's urban renewal are subjects for his lens and our motion picture camera. Shot in sumptuous super 16mm film, *Manufactured Landscapes* extends the narratives of Burtynsky's photographs, meditating on human impact on the planet without trying to reach simplistic judgements or reductive resolutions. In the process, the film shifts our consciousness about the world and the way we live in it.

Director **Jennifer Baichwal**Producers **Jennifer Baichwal, Nick De Pencier,****Daniel Iron, Peter Starr, Gerry Flahive**Entered by **National Film Board of Canada**Produced by **National Film Board of Canada**Co-produced by **Mercury Films, Foundry Films**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **4:3**Presenter **Jennifer Baichwal**Shop Steward **Jouko Salokorpi**Contact **Jennifer Baichwal**

Mercury Films

NFB

3155 Cote de Liesse

H4N 2N4 Ville St.Laurent

Canada

Phone +1 5142839805/06

festival@nfb.ca

Wednesday 9th, 09:00–13:00 Red Room

Director **Gert Sabel**Producer **Gert Sabel**Entered by **YLE - Finnish Broadcasting Company**Produced by **YLE - Finnish Broadcasting Company**Acquisition **Gert Sabel YLE - Finnish Broadcasting Company**Broadcast by **YLE - Finnish Broadcasting Company**Date and Time **22.02.2006 14:00**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Gert Sabel**Camera **Jyrki Karjalainen, Matti Palmu**Sound **Göran Björkholm, Peter Salonen**Editor **Juha Rinnekari**Key Crew Size **2**Days Shooting **15**Days Editing **16**Total Budget **€ 90,300**Presenter **Gert Sabel**Shop Steward **Vivi Mellegard**Contact **Gert Sabel**

Producer

YLE - Finnish Broadcasting Company

Abborvägen 20

65100 Vasa

Finland

Phone +358 62298571

Fax +358 63123531

Mobile +358 503572882

gert.sabel@yle.fi

## More Lipstick

Original Title **Mera Läppstift**Original Language **Swedish**Running Time **15'**Country **Finland**Genre **TV - Magazine**Title of Series **Mera Läppstift**Year of Production **2006**

*More Lipstick* is a sketch program. Its primary target audience: girls between 13 and 15, with boys of the same age as a second target audience. One episode (the whole series is 8 episodes) consists of 11 sketches; each episode lasts 15 minutes. The actors in the series are 15 and 16 year-old girls. The sketches all focus on the everyday life and problems faced by girls that age, such as problems with their parents, their boyfriends and school. Being aware of how sensitive girls of this age can be, *More Lipstick* still tries to derive humour from sensitive themes. The sketches build around the "girlpower" idea; girls who speak up, girls who dare to criticize wrongdoings. And *More Lipstick* also points out that girls can be as tough as, or even tougher than, boys.

Friday 11th, 09:00–13:00 Red Room

**Mothern**Original Title **Mothern**Original Language **Portuguese**Running Time **23'**Country **Brazil**Genre **TV - Entertainment**Title of Series **Mothern**Year of Production **2006**Home Page <http://globosat.globo.com/gnt/>

The new series *Mothern* takes a humorous look at the daily lives of four women who discover, the hard way, the real meaning of motherhood in this day and age. Inspired by a blog of the same name, which gathers tips on motherhood, in a few months it became one of the biggest hits on Brazilian Pay-TV. *Mothern* is presented by the GNT channel and shows the joys and dilemmas of these young moms on the verge of a nervous breakdown, trying to find a balance between family and professional lives. Children don't come with an instruction manual, and neither does the life of a modern mom. The series has an innovative format which mixes fiction and reality. While our characters try to resolve their issues, real-life statements analyze the themes being approached. Because of its great success, GNT is planning a second season, which should premiere in May 2007. The show definitely reaches its main target: during the broadcast of new episodes, 70% of the viewing audience is female.

Director **Luca Paiva**  
 Producer **Gil Ribeiro**  
 Entered by **Radartv Mixer / GNT**  
 Produced by **Radartv Mixer / GNT**  
 Co-produced by **GNT**  
 Broadcast by **GNT / Globosat**  
 Date and Time **19.08.2006 20:30**  
 Production Format **Mini DV**  
 Colour Standard **NTSC (3,58)**  
 Aspect Ratio **4:3**  
 Scriptwriter **Rodrigo Castilho**  
 Camera **Zé Mario Fontoura**  
 Sound **Miqueias Motta**  
 Editor **Regina de Freitas, Ricardo Gonçalvez**  
 Adapted from **mothern.blogspot.com**  
 Original Work Author **Juliana Sampaio, Laura Guimarães**  
 Key Crew Size **20**  
 Days Shooting **33**  
 Days Editing **120**  
 Funding Sources **GNT/Mixer/OMO/Johnson's Baby/Dermodex/Ninho Soleil**  
 Presenter **Gil Ribeiro**  
 Shop Steward **Jo Raknes**  
 Contact **Luca Paiva**  
 Radartv Mixer / GNT  
 Cobertura  
 04551065 São Paulo  
 Brazil  
 Phone +55 1130468044  
 Fax +55 1130468055  
 Mobile +55 1184338044  
 luca@mixer.com.br

Friday 11th, 09:00–13:00 Green Room

Director **Jaana Puhakka**  
 Entered by **YLE - Finnish Broadcasting Company**  
 Produced by **Kuvani Ky**  
 Co-produced by **YLE - Finnish Broadcasting Company**  
 Acquisition **Jaana Puhakka Kuvani Ky**  
 Broadcast by **YLE - Finnish Broadcasting Company**  
 Date and Time **05.12.2006 23:40**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Jaana Puhakka**  
 Camera **Pekka Uotila (additional)**  
 Sound **Janne Laine**  
 Editor **Jaana Puhakka**  
 Other Key Staff **Animation: Milla Moilanen, Music: Ilari Edelman**  
 Days Shooting **7**  
 Days Editing **50**  
 Funding Sources **Finnish Film Foundation**  
 Total Budget **€ 64,000**  
 Presenter **Jaana Puhakka**  
 Shop Steward **Karen Michael**  
 Contact **Jaana Puhakka**  
 Director  
 Kuvani Ky  
 Itäinen Pitkäkatu 9  
 06100 Porvoo  
 Finland  
 Phone +35 8405246277  
 Mobile +35 8405246277  
 jaana.puhakka@kolumbus.fi

**My Economic Life**Original Title **Talouselämäni**Original Language **Finnish**Running Time **30'**Country **Finland**Genre **Documentary - Factual**Year of Production **2006**

This film is a documentary essay on money. It tells about the freedom and servitude of consumption in my own life. The power of money is everywhere. It lives in our house too. In the postwar era a new social model was created in Finland. I am part of the generation which has fully experienced the Finnish welfare society. It has meant free and equal opportunities to get education, health care, social benefits and security nets in the whole society. Now, a big part of this reality has changed. During the past ten years, Finland has turned into a very competitive country. A new kind of class society impacts on everyone. In this film look back to my childhood and my family. I try to analyze my values and I am willing to summarize my own position in this country.

Thursday 10th, 09:30–13:30 Red Room

## My Friend Ana

Original Title **My Friend Ana**Original Language **English / French**Running Time **11'**Country **Canada**Genre **Fiction - TV Movie**Year of Production **2006**Home Page [www.myfriendanatofilm.com](http://www.myfriendanatofilm.com)

When your best friend is your own worst enemy: At 14, Sophie's life is suddenly turned upside down. She finds herself in a surreal work camp with no guards or sentries and where the gates are wide open. In the camp, Sophie meets Ana, who offers to become her friend and guide her through this bizarre place. But just as Sophie seems to be able to free herself, Ana begs her to stay. Will Sophie choose to stay with her friend Ana?

Director **Laura Turek**Producer **Laura Turek**Entered by **Productions Multi-Monde**Produced by **Freya Films**Acquisition **Elisabeth Klein Productions Multi-Monde**Broadcast by **CBC - Canadian Broadcasting****Corporation**Date and Time **09.07.2006 23:30**Production Format **35mm**Colour Standard **NTSC (3,58)**Aspect Ratio **1.85**Scriptwriter **Laura Turek**Camera **Claudine Sauvé**Sound **Benoit Dame**Editor **Annie Ilkow**Other Key Staff **Malcolm Guy, Executive Producer**Presenter **Laura Turek**Shop Steward **Lidia Piechota**Contact **Laura Turek**

Freya Films

8214 rue St. Dominique

H2P2L3 Montreal QC

Canada

Phone +1 5143849407

Fax +1 5143846040

Mobile +1 5149792244

lauraturek@videotron.ca

Thursday 10th, 14:30–18:30 Red Room

## My Life As A Child: Distant Dads

Director **Dermot Caulfield**Producer **Tracy Jeune**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Acquisition **Tracy Jeune BBC - British Broadcasting****Corporation**Broadcast by **BBC 2 - British Broadcasting Corporation**Date and Time **05.07.2005 21:50**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Days Editing **20**Presenters **Nicola Gibson, Tracy Jeune**Shop Steward **Rupsha Dasgupta**Contact **Dermot Caulfield**

BBC - British Broadcasting Corporation

Room 5570

White City

201 Wood Lane W12 7TS London

United Kingdom

Phone +44 2087526546

Mobile +44 7767261817

dermot.caulfield@bbc.co.uk

The first programme in a new six-part series aimed at adults, made entirely by children between the ages of 7 and 11. Each child was given a camera and recorded his or her life over several months. The result is a unique insight into family life in Britain today, which reveals an astonishing understanding of parental behaviour by children, and is also an authentic portrait of childhood itself. This week, three children travel abroad to visit their estranged fathers. Mary (9) travels to Portugal to see her dad and his new partner. Kris (9) goes to Turkey to spend time with his father in Istanbul, and Ellen (7) flies to Tokyo to see her British father, who works there, and meet his Japanese girlfriend.

Tuesday 8th, 09:00–13:00 Red Room

## NEO - Office Chuckles

Original Title **Nazo no Homepage: Salaryman NEO**Original Language **Japanese**Running Time **29'**Country **Japan**Genre **TV - Entertainment**Year of Production **2006**

This adult-oriented programme comprises short sketches and a mock news show, all based on subjects familiar to regular office workers in Japan. The news of the week is a newly-invented printer called Clari-fier, a machine that summarizes the Japanese office worker's e-mails in scarily blunt terms. Another sketch follows, about a Division Manager whose life goes spiraling out of control when a new employee joins his team. The new guy is fresh out of college but has the presence of a middle-aged manager. Also featured is a skit about a man's inner turmoil after receiving an e-mail from an attractive woman. A special feature is the stretch workout, helping a salaryman perfect his bowing techniques. Accompanying these humorous skits are segments with the president and CEO of Nissan Motors, Mr. Carlos Ghosn. He gives illuminating insights into business, answering questions put to him by regular office workers.

Director **Teruyuki Yoshida**Producer **Junichi Yokooji**Entered by **NHK - Japanese Broadcasting Corporation**Produced by **NHK - Japanese Broadcasting Corporation**Acquisition **Fumina Koike NHK - Japanese****Broadcasting Corporation**Broadcast by **NHK - Japanese Broadcasting Corporation**Date and Time **18.04.2006 23:00**Production Format **HD, Digital Betacam**Colour Standard **NTSC (4,43)**Aspect Ratio **16:9**Scriptwriter **Hiroyuki Uchimura / Ellie Omiya**Sound **Masaharu Sadamoto**Editor **Hiroyuki Oba**Presenter **Teruyuki Yoshida**Shop Steward **William Gilcher**Contact **Teruyuki Yoshida**

NHK - Japanese Broadcasting Corporation

2-2-1 Jinnan, Shibuya-ku

150-8001 Tokyo

Japan

Phone +81 354555873

Fax +81 334662811

koike.f-ge@nhk.or.jp

Tuesday 8th, 14:30–18:30 Red Room

## Nils and Ronny Without Borders - Getting to Know a Mass Murderer

Director **Ronny Kristoffersen**Producer **Nils Wærstad**Entered by **Nils & Ronny AS**Produced by **Nils & Ronny AS**Acquisition **Per Jordal NRK - Norsk Rikskringkasting**Broadcast by **NRK - Norsk Rikskringkasting**Date and Time **21.10.2006 21:50**Production Format **DVCAM or DVCPRO16mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Ronny Kristoffersen**Camera **Ronny Kristoffersen, Nils Wærstad**Editor **Helge Billing, Ronny Kristoffersen**Key Crew Size **2**Days Shooting **10**Days Editing **25**Funding Sources **NRK - Norsk Rikskringkasting**Total Budget **€ 60**Presenter **Ronny Kristoffersen**Shop Steward **Jouko Salokorpi**Contact **Ronny Kristoffersen**

Director / Producer

Nils &amp; Ronny AS

Ringsveien 3

1368 Stabekk

Norway

Phone +47 95020556

Fax +47 67834738

Mobile +47 95020556

ronny.tv@online.no

www.nilsogronny.no

Most people have heard of Médecins Sans Frontières (Doctors Without Borders), but what do they actually do? Nils and Ronny set off to find out. As always, they dare to combine humour with the deepest seriousness, as they investigate the organization and its work in Ethiopia. At a camp just south of the Eritrean border, they find Kaspar, a young MSF doctor on his first mission and the only Western doctor in the area. Together with the local staff, he is fighting against an 'unknown mass murderer,' the deadly disease Kala Azar. Nils and Ronny witness the tragic inadequacy of the treatment available: medicines against Kala Azar and similar diseases are either too expensive or non-existent. These illnesses kill millions in the Third World, but not in the West, so little research is done to find new treatments. Still there is room for smiles and laughter, especially when sunburned Norwegians bond with villagers in singing favourites from the Eurovision Song Contest...

Tuesday 8th, 09:00–13:00 Blue Room

## Nuremberg: Nazis on Trial - Albert Speer

Original Title **Nuremberg: Nazis on Trial - Albert Speer**Original Language **English**Running Time **59'**Country **United Kingdom**Genre **Documentary - Docu-Drama**Title of Series **Nuremberg: Nazis on Trial**Year of Production **2006**

It was the greatest trial of the twentieth century: in the dock at the Nuremberg war crimes tribunal, twenty-one leading Nazis charged with the crimes and horrors of the Third Reich. But the real story of Nuremberg took place away from the public eye, where lawyers and psychologists probed the minds of some of the most infamous men in history. Sixty years later, this three-part drama documentary series goes behind the scenes in the cases against the three most notorious Nazis on trial: Hermann Goering, Albert Speer and Rudolph Hess. Speer, Hitler's architect and armaments minister, was the only defendant at Nuremberg who unreservedly accepted responsibility for the Nazis' crimes. But was his remorse genuine or just a clever defence strategy to get off the hook? Episode 2 of the series provides fascinating insights into the ambiguous character of a man who many amongst the Allies regarded as a 'good' Nazi and a man they could identify with.

Director **Nigel Paterson**Producers **Detlef Siebert, John Farren**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Co-produced by **Discovery Channel**Broadcast by **BBC 2 - British Broadcasting Corporation**Date and Time **25.09.2006 21:00**Production Format **DVCAM or DVCPRO**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Nigel Paterson**Camera **Paul Jenkins**Sound **Alexander Bachvarov & Ivailo Natzov**Editor **Ben Giles**Other Key Staff **Dominic Sutherland**Presenter **John Farren**Shop Steward **Claudia Schreiner**Contact **Nigel Paterson**

BBC - British Broadcasting Corporation

Science &amp; History, White City, room 5525

201 Wood Lane

W12 7TS London

United Kingdom

Phone +44 20 87527885

nigel.paterson@bbc.co.uk

Wednesday 9th, 09:00–13:00 Red Room

Directors **Anna Kazejak-Dawid, Jan Komasa, Maciej Migas**Producers **Krzysztof Gierat, Michal Kwiecinski**Entered by **TVP - Telewizja Polska S.A.**Produced by **Akson Studio / TVP - Telewizja Polska S.A.**

Film Agency

Acquisition **Małgorzata Cup TVP - Telewizja Polska S.A.**Broadcast by **Canal+ Poland**Date and Time **30.04.2007 20:00**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **1:2,35**Scriptwriter **Anna Kazejak-Dawid, Jan Komasa, Maciej Migas**Camera **Klaudiusz Dwulit, Piotr Niemyjski, Radosław Lądzuk**Sound **Wojciech Chudzinski, Robert Czyzewicz**Editor **Maciej Pawlinski, Bartosz Pietras, Rafał Listopad**Other Key Staff cast: **Małgorzata Buczkowska, Piotr Glowacki, Lesław Zurek**Presenter **Anna Kazejak-Dawid**Shop Steward **Graeme Isaac**Contact **Maciej Migas**

TVP - Telewizja Polska S.A.

17, j. p. Woronicza str.

00-999 Warsaw

Poland

Phone +48 600355050

Mobile +48 600355050

migasfilm@interia.pl

## Ode to Joy

Original Title **Oda do radosci**Original Language **Polish**Running Time **37'**Country **Poland**Genre **Fiction - TV Movie**Year of Production **2005**

This is the second part of a trilogy by three young directors: three stories and three visions of the Polish reality of today. What united Anna Kazejak, Maciej Migas, and Jan Komasa was not only the directing class at the Łódź Film School, but the need to make a film about their generation, its aspirations and values. In this film, they examine the motivations of those who decide to leave Poland. This phenomenon has been gathering momentum now that the borders of Europe are open, but has never yet been tackled in Polish cinema: the plight of a new generation, with its lack of prospects, and parents unwilling to take in their boomerang children, having fallen victim themselves to Polish-style capitalism. All this makes the young willing to try their luck in the 'better' world... Each filmmaker directed one of the three parts, but the stories unfold at the same time, with a common finale on board a coach traveling to London.

Thursday 10th, 09:30–13:30 Green Room

Original Title	One Minute to Midnight
Original Language	English
Running Time	13'
Country	Australia
Genre	Fiction - Animation
Title of Series	One Minute to Midnight
Year of Production	2005
Director	Steve French
Producer	Andrea Gillies
Entered by	SBS Independent
Produced by	Second Banana Films
Broadcast by	SBS - Special Broadcasting Service
Production Format	Other DVC Pro 50
Colour Standard	PAL
Aspect Ratio	16:9
Presenter	Steve French
Shop Steward	Jetske Spanjer

This series of short (1 minute) animations features anecdotes or moments from the lives of people over 60 from a variety of multicultural backgrounds. Some are joyful, others triumphant and still others poignant or creeping into tragedy. Their stories are as many and varied as anybody's, but most are touched with humour. They show what it is like to be an older person, here and now.

Contact Steve French  
Second Banana Films  
Po Box 343  
Yarra Junction  
3797 Vic  
Australia  
Phone +61 359671790  
banana2films@yahoo.com

Thursday 10th, 14:30–18:30 Red Room

Original Title	Operation X - Narret til porno
Original Language	Danish
Running Time	40'
Country	Denmark
Genre	Documentary - Factual
Title of Series	Operation X
Year of Production	2006
Director	Kasper Vilsmark, Kristian Laursen
Producers	Kasper Vilsmark, Klaus Ladegaard
Entered by	TV2
Produced by	Easy Film
Broadcast by	TV2
Date and Time	05.09.2006 20:35
Production Format	Digital betacam
Colour Standard	PAL
Aspect Ratio	16:9
Scriptwriter	Kasper Vilsmark
Camera	Peter Mühlhausen
Editor	Rasmus Beckett-Nilsson
Other Key Staff	Host: Morten Spiegelhauer
Presenter	Kasper Vilsmark
Shop Steward	Graeme Isaac
Contact	Kasper Vilsmark
Easy Film	Søvgade 32
	1307 København k
	Denmark
Phone	+45 33447400
Mobile	+45 26884017
	kavi@easyfilm.dk

*Operation X – Tricked Into Porn* is the second in a two-part investigation into the world of frivolous model agencies. While doing research, the *Operation X* team comes across an astonishing kingpin who is behind more than twenty fake model agencies on the internet. He uses the agencies to trick 15 to 17 year-old girls into making child pornography. At the same time he is the only publicly employed safe-chat consultant in Denmark. He is known from his frequent media appearances, warning teenagers about the dangers of the internet. The programme goes undercover with hidden cameras to expose his actions, and finds out that besides producing child pornography, he uses his public position to extort money from one of the biggest internet companies in Denmark.

## Our Secret Archives

Original Title **Nos Archives Secrètes: Le Hamburger**

Original Language **French / Italian / German**

Running Time **10'**

Country **Switzerland**

Genre **Fiction - Series**

Title of Series **Nos Archives Secrètes**

Year of Production **2006**

Home Page [www.tsr.ch/emissions](http://www.tsr.ch/emissions)

The Federal Bureau for the Rehabilitation of Heroic Patrimony presents, from the seventh floor of an unusual bunker near the Swiss Federal Palace, a number of files kept secret for hundreds of years. You are about to see how the disclosure of these long-hidden documents will change the face of the world. Justice will be done. A great many Swiss heroes who were forgotten by history with a capital H will finally find the place they deserve, as great pioneers our country can be proud of. *Our Secret Archives* is a fiction series of 11 comedy episodes in French, German and Italian. In this episode, *The Hamburger*, a bear escapes in March 1935 from the famous bear pit in Bern, the capital. Lured by the smell of meat, the animal makes its way to the Bernese butcher shop of Wenzel Bonstetten. A fierce struggle ensues between the huge mammal and the butcher. This chance encounter gives rise to a dish that has conquered gourmets all around the world...

Director **Noel Tortajada**  
 Producer **Philippe Berthet**  
 Entered by **TSR – Télévision Suisse Romande**  
 Produced by **Pointprod SA**  
 Broadcast by **TSR / SF / RTSI**  
 Date and Time **25.12.0006**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Scriptwriter **Nicolas Frey**  
 Camera **Cedric Russo**  
 Sound **Nicolas Bingueli**  
 Editor **Yan Dumont**  
 Other Key Staff **FX Nicolas Elsig**  
 Key Crew Size **30**  
 Days Shooting **35**  
 Days Editing **120**  
 Funding Sources **TSR / SF / TSI / Fonds Regio**  
 Total Budget **€ 700,000**  
 Presenter **Noel Tortajada**  
 Shop Steward **William Gilcher**  
 Contact **Noel Tortajada**  
 Director  
 Pointprod SA  
 41b, route des Jeunes  
 CP 1302  
 1211 Genève 26  
 Switzerland  
 Phone +41 223284848  
 Fax +41 223284959  
 camille.bieler@pointprod.ch  
 www.pointprod.ch

Director **Pálos György**  
 Producer **Pálos György**  
 Entered by **Pyramus es tsa**  
 Produced by **Pyramus es tsa**  
 Acquisition **Pyramus es tsa**  
 Broadcast by **MTV - Magyar Television**  
 Date and Time **21.04.2007 21:00**  
 Production Format **Mini DV**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Pálos György, Varga Sandor**  
 Camera **Pálos György**  
 Sound **Pálos György**  
 Editor **Pálos György**  
 Other Key Staff **Szirmai Marton, Czaban György**  
 Key Crew Size **2**  
 Days Shooting **10**  
 Days Editing **30**  
 Funding Sources  
 Total Budget **€ 1,000**  
 Contact **Pálos György**  
 Pyramus Es Tsa  
 Lipto Utca 3.  
 1124 Budapest  
 Hungary  
 Phone +36 309829942  
 Fax +36 13194527  
 Mobile +36 309829942  
 gypalos@t-online.hu

## Out of Format - A Film by György

Original Title **Out of Format - A Film by György**  
 Original Language **English**  
 Running Time **50'**  
 Country **Hungary**  
 Genre **Documentary - Performing Arts**  
 Year of Production **2006**

György, a middle-aged independent filmmaker from Hungary who usually doesn't watch television, is preparing a documentary film on a building in the centre of Budapest. The house is being demolished, but the hairdresser who has his shop there is still working in it. One sunny morning in spring, György gets a call from an International Television Conference, Input. The next day, he is on a plane to Taipei with his own mini digital video camera. This is the right moment for György to find a credible explanation about his behaviour and his decision to leave his country and family for a couple of days.

Friday 11th, 14:00–18:00 Red Room

## Over My Dead Body

Original Title **Over Mijn Lijk**Original Language **Dutch**Running Time **30'**Country **Netherlands**Genre **Documentary - Factual**Title of Series **Over Mijn Lijk**Year of Production **2006**Home Page [overmijnlijk.bnn.nl](http://overmijnlijk.bnn.nl)

*Over My Dead Body* is hosted by Patrick Lodiers. For a year, he follows five young people who are terminally ill and know they do not have much longer to live. The young people featured in the show try to get as much as possible out of this last phase of their lives. Patrick is there for the daily events such as a hospital test, choosing a coffin or a seemingly casual cup of coffee.

Director **Martijn Nijboer**Producer **Els Griffioen**Entered by **BNN**Produced by **Skyhigh TV**Co-produced by **BNN**Acquisition **BNN**Broadcast by **BNN**Date and Time **01.05.2006 21:50**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Mariska Witte**Camera **Francois de Kok**Sound **Erik Muller**Editor **Job Kaper**Key Crew Size **8**Days Shooting **25**Days Editing **35**Funding Sources **BNN**Total Budget **€ 40,000**Presenter **Patrick Lodiers**Shop Steward **Carvin Eison**Contact **Martijn Nijboer**

BNN

Arendtsraat 33

1223 re Hilversum

Netherlands

Phone +31 356555333

Fax +31 3546555335

martijn.nijboer@bnn.nl

Wednesday 9th, 09:00–13:00 Green Room

Director **Temirbek Birnazarov**Producer **Sadyk Sher-Niyaz**Entered by **Aitysh Film**Produced by **Aitysh Film**Broadcast by **NT**Date and Time **01.03.2007 20:00**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Temirbek Birnazarov, Sadyk Sher-Niyaz**Camera **Mikhail Petrov**Sound **Hapisat Ahmadeeva**Total Budget **€ 12,000**Presenters **Sadyk Sher-Niyaz, Temirbek Birnazarov**Shop Steward **Carvin Eison**Contact **Temirbek Birnazarov**

Aitysh Film

Str.1 Dinara Asanova

720030 Bishkek

Kyrgyzstan

Phone +99 6312654264

birnaz@mail.ru

## Parz: Duty of a Son

Original Title **Parz**Original Language **Kyrgyz**Running Time **23'**Country **Kyrgyzstan**Genre **Fiction - TV Movie**Year of Production **2007**Home Page [www.aitysh.org](http://www.aitysh.org)

A young man returns home from prison. He tries to begin a new life, but his old father dies. He has to slaughter a horse to bury his father according to Kyrgyz traditions. In spite of his poverty, he must follow the tradition.

Wednesday 9th, 09:00–13:00 Green Room

## Pit Bull

Original Title **Pitbull**Original Language **Polish**Running Time **45'**Country **Poland**Genre **Fiction - Series**Title of Series **Pitbull**Year of Production **2005**

When I entered Warsaw Police Headquarters in 1999 for the first time, I saw warped wood floors and shabby furniture from the days of the former system. In the Homicide Division, I saw cops crying while questioning a woman who had murdered her baby. Later I learned they were seasoned officers, whose crime detection rate reached 90%... For the next three years, I recorded their work, as a casual observer. Most importantly, I could witness the private life of a homicide officer at close range. The result: two documentary series for TVP1, *The Real Pigs*, and *Tapes of Terror*. Unfortunately, the documentary genre could not convey the full range of emotion and experience that I witnessed. If I wanted to show the whole truth, I would have to make a kind of reality show filming their lives around the clock. But I would never have received permission to air most of the material. This is a story about values. Made in film noir style, it portrays the exploits of five Homicide Operational Officers.

Director **Patryk Vega**Producers **Krzysztof Gierat, Dorota Michalak-****Kurzewska, Tomasz Kurzewski**Entered by **TVP - Telewizja Polska S.A.**Produced by **TVP - Telewizja Polska S.A. - Film Agency**Acquisition **Malgorzata Cup TVP - Telewizja****Polska S.A.**Broadcast by **TVP2 - Telewizja Polska S.A.**Date and Time **21.09.2006 22:55**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Mariusz Bielinski, Patryk Vega**Camera **Miroslaw Kuba Brozek**Sound **Marek Bobowski, Paweł Fidala**Editor **Jarosław Barzan psm, Jacek Komorowski**Other Key Staff cast: **Marcin Dorociński, Janusz Gajos,****Andrzej Grabowski, Rafał Mohr, Krzysztof Stroinski**Presenter **Patryk Vega**Shop Steward **Kethiwe Ngcobo**Contact **Patryk Vega**

TVP - Telewizja Polska S.A.

17, j.p. Woronicza str.

00-999 Warsaw

Poland

Phone +48 225476774

Fax +48 225478070

festivals@tvp.pl

Tuesday 8th, 09:00–13:00 Green Room

Director **Georges Schwizgebel**Producer **Georges Schwizgebel**Entered by **Studio GDS**Produced by **Studio GDS**Co-produced by **NFB, TSR - Télévision Suisse Romande**Broadcast by **ARTE - TSR Télévision Suisse Romande**Date and Time **20.12.2006 23:55**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Georges Schwizgebel**Camera **Georges Schwizgebel**Sound **Olivier Calvert**Editor **Georges Schwizgebel**Total Budget **€ 105,000**Presenter **Georges Schwizgebel**Shop Steward **Kwame Akuffo-Anoff**Contact **Georges Schwizgebel**

Director

Studio GDS

15, Ave Vibert

1227 Carouge

Switzerland

Phone +41 223427236

Fax +41 223000071

gschwi@worldcom.ch

## Play

Original Title **Jeu**Original Language **no dialogue**Running Time **4'**Country **Switzerland**Genre **Fiction - Animation**Year of Production **2006**

A musical and visual game which builds and destroys itself on the speed rhythm of the "Scherzo" movement of Sergei Prokofiev's Piano Concerto No. 2. Interpreted by the Orchestre de la Suisse romande, conducted by Philippe Béran, soloist Louis Schwizgebel-Wang.

Tuesday 8th, 09:00–13:00 Red Room

## Promised Paradise

Original Title **Promised Paradise**Original Language **Indonesian**Running Time **52'**Country **Netherlands**Genre **Documentary - Factual**Year of Production **2006**Home Page [www.tegenlicht.vpro.nl](http://www.tegenlicht.vpro.nl)

Indonesia, the land of the eternal smile, has suffered in the last few years from terrorist attacks by Muslim fundamentalists. The confusion in the country is a source of inspiration for many Indonesian artists. In *Promised Paradise* we follow Agus, a troubadour and puppeteer who criticizes the turbulence in his country in his performances. After another bombing in Jakarta, Agus decides to go searching for answers.

Director **Leonard Retel Helmrich**Entered by **VPRO**Produced by **VPRO**Co-produced by **Scarabee Films**Acquisition **VPRO**Broadcast by **VPRO**Date and Time **18.12.2006 21:00**Production Format **DVCAM or DVCPRO**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Hetty Naaijens-Retel Helmrich**Camera **Leonard Retel Helmrich**Sound **Ranko Pankovic**Editor **Bas Roeterink**Total Budget **€ 153**Presenter **Leonard Retel Helmrich**Shop Steward **Graeme Isaac**Contact **Leonard Retel Helmrich**

Film Director

Scarabee Films

Grondster 1

5052 WP Goirle

Netherlands

Phone +31 135300276

Fax +31 135300277

Mobile +31 620289180

l.retel@planet.nl

www.scarabeefilms.nl

Monday 7th, 14:30–18:30 Red Room

Director **Mohammad Reza Abbasian**Producer **Mohammad Reza Abbasian**Entered by **Freelance Journalists Inc.**Produced by **Freelance Journalists Inc.**Broadcast by **Islamic Republic of Iran Broadcasting**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Mohammad Reza Abbasian**Camera **Abbas Saheb - Ahmad Janmirzaee**Sound **Ali Abbasian**Editor **Vahid Bagherzadeh**Other Key Staff **Music: Siamak Sepehri**Presenter **Mohammad Reza Abbasian**Shop Steward **Lupita Miranda**Contact **Mohammadreza Abbasian**

Documentary producer/director, Managing director of CMI

Freelance Journalists Inc.

No.64 / Hedayat St. / Yakhchal St. / Shariati St.

Tehran

Iran

Phone +98 2122548032

Fax +98 2122551914

Mobile +98 9121158801

mrabbasian@yahoo.com

## Qana

Original Title **Qana**Original Language **Farsi**Running Time **33'**Country **Iran**Genre **Documentary - Docu-Drama**Year of Production **2005**

This programme re-opens the case of the massacre of civilians in the Lebanese village of Qana in 1996. The victims had taken refuge at a UN base.

Monday 7th, 14:30–18:30 Green Room

## Rage

Original Title **Wut**  
 Original Language **German**  
 Running Time **90'**  
 Country **Germany**  
 Genre **Fiction - TV Movie**  
 Year of Production **2005**  
 Home Page [www.wdr.de](http://www.wdr.de)

Simon Laub is definitely not the Charles Bronson type. He is a liberal left-wing pacifist and a literature professor. He gets torn out of his easygoing, hedonistic lifestyle when his son Felix gets ripped off by Can, a Turkish youth. As he tries to interfere, he finds himself entering a violent world that he is not used to. Concepts of “respect” and “honour,” as used by his young antagonist, do not mean much to him. But his method of solving problems through talking does not work with Can. They provoke each other, and both make mistakes as a result of their misunderstandings, until they end up in a deadly spiral.

Director **Züli Aladag**  
 Producer **Christian Granderath**  
 Entered by **ARD / WDR - Westdeutscher Rundfunk**  
 Produced by **Colonia Media Filmproduktions GmbH**  
 Broadcast by **ARD / WDR - Westdeutscher Rundfunk**  
 Date and Time **29.09.2006 22:00**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Scriptwriter **Max Eipp**  
 Camera **Wojciech Szepel**  
 Sound **Angelo D'Angelico**  
 Editor **Andreas Wodratschke**  
 Other Key Staff **Music: Johannes Kobilke,**  
**Costume Design: Riccarda Merten-Eicher**  
 Key Crew Size **30**  
 Days Shooting **23**  
 Days Editing **38**

Presenter **Christian Granderath**  
 Shop Steward **Kethiwe Ngcobo**  
 Contact **Züli Aladag**  
 Pestalozzistr. 8  
 10625 Berlin  
 Germany  
 Phone +49 3032303628  
 Fax +49 30 32303629  
 Mobile +49 1601527242  
 zueli.aladag@gmx.net

Friday 11th, 09:00–13:00 Red Room

## Real Online

Director **John Hsu**  
 Entered by **PTS - Public Television Service Foundation**  
 Produced by **Oxygen Films**  
 Broadcast by **PTS - Public Television Service**  
**Foundation**  
 Date and Time **31.05.2005 01:00**  
 Production Format **Digital betacam**  
 Colour Standard **NTSC (3,58)**  
 Aspect Ratio **4:3**  
 Scriptwriter **John Hsu**  
 Camera **Cheng-De Chen**  
 Editor **Bang-Yen Yang**  
 Key Crew Size **16**  
 Days Shooting **14**  
 Days Editing **30**  
 Funding Sources **PTS - Public Television Service**  
**Foundation & Oxygen Films**  
 Total Budget **€ 39,701**  
 Presenter **John Hsu**  
 Shop Steward **Pat van Heerden**  
 Contact **John Hsu**  
 Oxygen Films  
 5f.-1, no.375, Zhonghe rd.  
 Yonghe City  
 234 Taipei  
 Taiwan  
 Phone +886 289212068  
 Fax +886 286674501  
 Mobile +886 926356652  
 ck1109@gmail.com

The online game Ideal Online introduces a new game zone, Hero Country. The game zone deals in profit, disputes, alliances and slaughter. This inverted image of reality is reflected entirely within the striking clothing and scenery. A convenience store employee in Ideal Online is facing marital crisis and divorce looms. Three hoodlums in Ideal Online are killed for gain by a brutal gamer. A female high school student and a primary school student in Ideal Online are now faced with a moral tragedy. In order to recoup what they've lost, gamers shuttle back and forth between the real world and the game zone. However, in today's crazy mixed-up world where the border between reality and the online world is blurred, given the desire and regret caused by living within these worlds, can the two worlds really complement one another? Can they make up for the gamers' loss and reward them with consolation?

Wednesday 9th, 09:00–13:00 Green Room

## Room 13 (The Heart at Work)

Original Title **La Chambre no 13 (Le cœur à l'ouvrage)**Original Language **French**Running Time **23'**Country **Canada**Genre **Fiction - Series**Title of Series **La Chambre no 13**Year of Production **2006**

A hit man, who is about to retire from a job he finds repetitive and increasingly tiring, goes to Québec City to carry out his last contracts. After a night in Room 13, Gilles arrives at his future victim's home. Surprise! The man he has been hired to kill is Brad, a childhood friend. As a result of this meeting, he finds the heart to continue working.

Directors **Éric Tessier, Richard Angers**  
 Producers **Geneviève Lavoie, Richard Angers**  
 Entered by **Productions des Années Lumière inc.**  
 Produced by **Productions des Années Lumière inc.**  
 Acquisition **Geneviève Lavoie Productions des Années Lumière Inc.**  
 Broadcast by **SRC - Société Radio-Canada**  
 Date and Time **15.05.2006 19:30**  
 Production Format **Digital betacam; shooting format: HD**  
 Colour Standard **NTSC (4,43)**  
 Aspect Ratio **16:9**  
 Scriptwriter **Patrick Senécal , Richard Angers**  
 Camera **Jean-François Lord**  
 Sound **Jérôme Boiteau, Normand Lapierre**  
 Editor **Éric Genois**  
 Other Key Staff **Music: Jean-Pierre Brie, Claude Thibeau**  
 Artistic director: **Monique Dion**  
 Days Editing **10**  
 Funding Sources **Téléfilm Canada, Société Radio-Canada, Crédits d'impôts fédéral et provincial**

Presenter **Geneviève Lavoie**  
 Shop Steward **William Gilcher**

Contact **Richard Angers**  
 Productions des Années Lumière INC.  
 414, rue Prévost  
 G1R 1Z9 Quebec QC  
 Canada  
 Phone +1 4185255208  
 Fax +1 4185255445  
 Mobile +1 4185728867  
 anneeslumieres@qc.aira.com

Thursday 10th, 14:30–18:30 Red Room

Director **Attie & Goldwater**  
 Producer **Janet Goldwater**  
 Entered by **Attie & Goldwater**  
 Produced by **Attie & Goldwater**  
 Acquisition **Annie Roney Roco Films**  
 Broadcast by **TSR - Télévision Suisse Romande**  
 Date and Time **06.02.0006**  
 Production Format **Betacam SP**  
 Colour Standard **NTSC (3,58)**  
 Aspect Ratio **4:3**  
 Camera **Peter Brownscombe, Sophie Rokab**  
 Sound **Sharon Mullally, Mike Attie**  
 Editor **Sharon Mullally**  
 Other Key Staff **Sumi Tonooka, Composer; Ransom Weaver, Animator**  
 Key Crew Size **4**  
 Days Shooting **20**  
 Days Editing **90**  
 Funding Sources **Leeway Foundation, Wallace Alexander Gerbode Foundation**  
 Total Budget **€**

Presenters **Barbara Attie, Janet Goldwater**  
 Shop Steward **Vivi Mellegard**  
 Contact **Attie & Goldwater Productions**  
 16 Levering Circle  
 19004 Bala Cynwyd PA  
 United States  
 Phone +1 6106647316  
 Fax +1 6106645423  
 janetagp@aol.com

## Rosita

Original Title **Rosita**  
 Original Language **Spanish/English; English subtitles**  
 Running Time **56'**  
 Country **Nicaragua**  
 Genre **Documentary - Factual**  
 Year of Production **2005**  
 Home Page **www.rositathemovie.com**

Many people don't think a 9-year-old girl can become pregnant. But in 2003, the rape and pregnancy of 9-year-old Rosa was front-page news across Latin America. Rosa is the only child of Maria and Francisco, Nicaraguan campesinos working in Costa Rica as coffee pickers. When Rosa is raped a neighbor is arrested, but Rosa is pregnant and infected with venereal disease. *Rosita* is the story of this young family's battle to help their daughter. In Costa Rica – where Rosa is initially held in a hospital – and in their homeland Nicaragua, abortion is illegal. With growing public sympathy, their quest to end Rosa's pregnancy pits them against the Costa Rican and the Nicaraguan governments, the medical establishment, and the church. The filmmakers combine Rosa's words with animation of her drawings to recreate the family's journey, without violating the parents' wish that her face not be shown.

Friday 11th, 09:00–13:00 Green Room

## Shadya

Original Title **Shadya**  
 Original Language **Hebrew/Arabic**  
 Running Time **53'**  
 Country **United States**  
 Genre **Documentary - Docu-Drama**  
 Title of Series **Independent Lens**  
 Year of Production **2006**  
 Home Page <http://www.pbs.org/independentslens/shadya/index.html>

Shadya Zoabi, a 17-year-old Muslim girl from a small Arab village in northern Israel and a World Champion in karate, lives according to her own distinct principles and does not want to be like other Muslim women. Shadya's brothers are against her involvement in karate. In their view, a Muslim woman has a specific path in life – and it is forbidden to stray from this destiny. In spite of Shadya's father's support of her karate, the social pressure from her brothers and the surrounding community is difficult to overcome. *Shadya* is a story about the coming of age of a young Muslim woman who desires to succeed on her own terms, but who is still committed to her life within the Muslim community. Will she succeed in balancing her ambitions after her marriage? Will she remain a World Champion?

Director **Roy Westler**  
 Producer **Roy Westler**  
 Entered by **Udi Kalinsky**  
 Produced by **Udi Kalinsky**  
 Co-produced by **ITVS - Independent Television Service**  
 Broadcast by **PBS - Public Broadcasting Service**  
 Date and Time **16.01.2007 21:00**  
 Production Format **Digital betacam**  
 Colour Standard **NTSC (3,58)**  
 Aspect Ratio **4:3**  
 Scriptwriter **Roy Westler/Udi Kalinsky/Michal Ranon**  
 Camera **Yaron Benisti**  
 Sound **Sasha Tauber**  
 Editor **Michal Ranon**  
 Other Key Staff **Michal Eliav/Reut Hahn**  
 Presenter **Roy Westler**  
 Shop Steward **Béatrice Barton**  
 Contact **Roy Westler**  
 Udi Kalinsky  
 No. 8 Kehilat Venetzia st.  
 69400 Tel-Aviv  
 Israel  
 Phone +972 36448108  
 kdyer@scetv.org

Tuesday 8th, 09:00–13:00 Blue Room

## Smiling in a Warzone

Original Title **Smiling in a Warzone**  
 Original Language **Danish**  
 Running Time **77'**  
 Country **Sweden**  
 Genre **Documentary - Factual**  
 Year of Production **2005**

Artist, pilot and filmmaker Simone Aaberg Kærn has been obsessed with female fighter pilots since she was little. When she hears about a young Afghan girl, Farial, whose dream is to become a fighter pilot, Simone decides to launch a remarkable art project. Buying the only plane she can afford – a tiny 40-year old Piper-Colt made out of canvas, that needs gas every three hours – she maps out a 6000 km flight plan from Denmark to Afghanistan. Her journey requires flying through a number of former war zones with heavily restricted airspace. Challenging every military authority she comes across, and in a truly remarkable scene, even defying the American military's refusal to allow her entry into Afghanistan, she flies illegally to her meeting with Farial. Archival footage of female fighter pilots from World War II and creative digressions to other flying heroines turn this travelogue into a tribute to all flying women and the freedom of the sky.

Director **Magnus Bejmar**  
 Producer **Magnus Bejmar**  
 Entered by **SVT - Sveriges Television**  
 Produced by **Flying Enterprise Productions**  
 Broadcast by **SVT - Sveriges Television**  
 Date and Time **25.12.2006 21:20**  
 Production Format **DVCAM or DVCPRO**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Presenter **Lars Säfström**  
 Shop Steward **Jetske Spanjer**  
 Contact **Magnus Bejmar**  
 Smiling in Warzone  
 Dronningens Gade 54  
 1420 Copenhagen  
 Denmark  
 Phone +45 32543945  
 magnusbejmar@hotmail.com

Thursday 10th, 09:30–13:30 **Green Room**

## Souvenirs

Original Title **Souvenirim**Original Language **Hebrew**Running Time **75'**Country **Israel**Genre **Documentary - Docu-Drama**Year of Production **2006**

Shahar is an unemployed filmmaker. His father Sleiman, a strict 82-year-old Yemenite, suggests that Shahar make a film about the Jewish Brigade in which he had served during WWII. Shahar becomes enthusiastic only when he realizes that his father may have left behind some 'souvenirs,' by having impregnated two Dutch women. He decides to make the film, hoping to find his father's lost offspring, and maybe take off some of the burden of his father's criticism. Retracing history by car, father and son set out together on the trail of the Jewish Brigade, beginning in Israel, through Italy and Germany, and ending in Holland with a surprising discovery. The film exposes the complex father-son relationship between Sleiman and Shahar with humor and compassion, and raises universal questions about the tension between myths of bravery and reality, and between memory and historical truth.

Directors **Shahar Cohen, Halil Efrat**Producer **Sharon Shamir**Entered by **Sirocco Productions**Produced by **Sirocco Productions**Acquisition **Philippa Kowarsky Cinephil**Date and Time **08.05.2006 21:30**Production Format **DVCAM or DVC PRO**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Shahar Cohen**Camera **Tomer Shani**Editor **Halil Efrat**Other Key Staff **Music - Shai Bachar**Days Shooting **25**Funding Sources **The New Fund for Film and Television**Total Budget **€ 130,000**Presenter **Sharon Shamir**Shop Steward **Jetske Spanjer**Contact **Halil Efrat**

Sirocco Productions

12, Tyomkin st.

65783 Tel-Aviv

Israel

Phone +972 35661218

sirocco@zahav.net.il

Thursday 10th, 09:30–13:30 **Red Room**Director **Jem Chen**Producer **Tom Tang**Entered by **PTS - Public Television Service Foundation**Produced by **PTS - Public Television Service Foundation**Broadcast by **PTS - Public Television Service Foundation**Date and Time **02.07.2006 17:30**Production Format **Digital betacam**Colour Standard **NTSC (3,58)**Aspect Ratio **4:3**Scriptwriter **Ching-Chih Lin**Camera **Jake Pollock**Sound **Point Recording Studio**Editor **Jem Chen**Other Key Staff **Associate Producer: Cheng Fan, Animation: Ming-chun Liu**Key Crew Size **20**Days Shooting **4**Days Editing **5**Funding Sources **PTS - Public Television Service Foundation**Total Budget **€ 9,575**Presenters **Tom Tang, Yo Shin Teng**Shop Steward **Kethiwe Ngcobo**Contact **Jem Chen**

PTS - Public Television Service Foundation

6F, no.100, Lan 75, Sec 3

Kang Ning Rd.

114 Taipei

Taiwan

Phone +886 922308201

Mobile +886 9 22308201

jemhotbox@hotmail.com

## Sweepstake Scams

Original Title **Fan Pien Te Chin Tsu**Original Language **Mandarin**Running Time **22'**Country **Taiwan**Genre **Fiction - Sitcom**Title of Series **Anti-Fraud Squad**Year of Production **2006**

Most Taiwanese have experienced phone calls from extortionists trying to defraud them of large sums of money. As the fraud groups' tactics become more and more sophisticated, the public is often caught off guard. In order to raise awareness of these scams, Public Television Service cooperated with the National Police Agency in reproducing a series of real cases adapted from calls received through the Anti-Fraud Squad Hotline. Through comedic exaggeration, the audience learns how fraud groups operate. This episode, "Sweepstake Scams," depicts two real-life cases. In the first case, Mr. Chang receives a message from a travel agency notifying him that he's won NT\$500,000. The catch? He must pay the Gift Tax in advance. What should he do? In the second case, Miss Mei-Chu also won a prize. In order to claim it, she must use the service of "wire transfer by phone." She ended up owing NT\$2 million to an underground bank. What happened exactly?

Wednesday 9th, 09:00–13:00 Green Room

## Tell Me What You Feel

Original Title **Dime lo que sientes**Original Language **Spanish**Running Time **24'**Country **Mexico**Genre **Fiction - TV Movie**Year of Production **2006**

Micaela, a young woman from downtown Mexico City, is disappointed about love. Defeated, she finds help through an old friend, who also gives her an idea for how to earn money: by writing letters. Working outside the subway she meets Julian, who tries to help her find new clients. When her relationship with Julian becomes closer, she runs away because of her fears. But when she enters deeper into the subway and into herself, she finds new hope.

Director **Iria Gomez Concheiro**Producer **Iria Gomez Concheiro**Entered by **CCC, Mexico**Produced by **CCC, Mexico**Production Format **Betacam SP**Colour Standard **NTSC (4:43)**Aspect Ratio **1:66**Scriptwriter **Iria Gomez Concheiro**Camera **Iria Gomez Concheiro**Sound **Gustavo Patiño**Editor **Iria Gomez Concheiro**Other Key Staff **Miriam Balderas & Tomihuatzin****Xelhuatzin, Ciria Velasquez, Lena Esquenazi****& Ivan Ramos, Ayari Pasquier**Presenter **Iria Gomez Concheiro**Shop Steward **Claudia Schreiner**Contact **Iria Gomez Concheiro****CCC**

Calz. Tlalpan 1670, Col. Country Club

04220 Del. Coyoacán

**Mexico**

Phone +52 55 12539490

adriana@ccc.cnart.mx

Tuesday 8th, 09:00–13:00 Green Room

## Terpsychora's Captives 2

Original Title **Plenniki Terpsikhory 2**Original Language **Russian/English**Running Time **52'**Country **Russia**Genre **Documentary - Performing Arts**Title of Series **Plenniki Terpsikhory/ Terpsychora's Captives (1996)**Year of Production **2006**

Bill T. Jones: "a man I can light a creative fire with. And there is freedom in this creation, but the freedom is above all for me now." These are the words of Natalia Balakhnicheva, heroine of *Terpsychora's Captives 2*. But is she ready for freedom? Is the very idea of freedom the same for her and for Bill? And could a "creative fire" really blaze between two such different people?

Director **Efim Reznikov**Producer **Valeriy Sidashov**Entered by **Granat Film Studio**Co-produced by **Alla Kovgan**Production Format **DVCAM or DVCPRO**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Efim Reznikov**Shop Steward **Lupita Miranda**Contact **Efim Reznikov**

Director

Granat Film Studio

St. Akademika Koroleva 21

127427 Moscow

Russia

Phone +7 4956187297

Fax +7 4956187297

granatfilm@mtu-net.ru

Thursday 10th, 14:30–18:30 Green Room

## The Battle of Chernobyl

Original Title **La bataille de Tchernobyl**Original Language **French**Running Time **94'**Country **France**Genre **Documentary - Factual**Year of Production **2006**Home Page [www.playfilm.fr](http://www.playfilm.fr)

On 26 April 1986 the fourth reactor at the Chernobyl nuclear power station exploded, setting off a chain reaction that threatened to trigger a second, even more powerful explosion. For 8 months, 800,000 soldiers, miners and civilians worked around the clock to fight the radioactivity, building a protective shield around the ruined reactor. Eight months in hell, which the survivors aren't likely to forget. Covering a twenty year period, using 3D images and archival footage, the film re-enacts the relentless battle against an invisible and deadly enemy.

Director **Thomas Johnson**Producer **Hind Saïh**Entered by **Play Film**Produced by **Play Film**Broadcast by **France 3**Date and Time **21.04.2006 23:22**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Thomas Johnson**Shop Steward **Jo Raknes**Contact **Thomas Johnson**

Film Director

Play Film

14 rue du Moulin Joli

75011 Paris

France

Phone +33 148075685

Fax +33 149230716

Mobile +33 686713897

thomas.johnson@playfilm.fr

Monday 7th, 14:30–18:30 Green Room

## The Border

Original Title **Chek Ara**Original Language **Kyrgyz and Kazakh**Running Time **20'**Country **Kyrgyzstan**Genre **Fiction - TV Movie**Year of Production **2006**

Four Kyrgyz migrant workers are transporting the corpse of their comrade, who died unexpectedly, from Kazakhstan back to their homeland. When they go through passport control on the border, it appears that the deceased doesn't have the right identity card. The corrupt border guard forces the workers to pay him off. Corruption and bribery on the border, which have become common these days, seem especially blasphemous and cynical in the face of death. A conflict flares up between the Kyrgyz migrant workers and the Kazakh frontier guards, quashing their hopes to reach their homeland. Finally, their kind-hearted Kazakh truck driver helps them return home. *The Border* not only treats the problem of crossing geographic borders. It also questions the borders of human behavior and morality. The idea is that every human living on the Earth should follow the laws of morality, humanism and compassion.

Director **Marat Alykulov**Producer/**Altynai Koichumanova**Entered by **Oy Art**Produced by **Oy Art**Broadcast by **Internews-Kyrgyzstan**Date and Time **12.03.2007 15:00**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Aktan Arym Kubat, Marat Alykulov**Camera **Aibek Djangaziev**Funding Sources **Kyrgyzfilm National Film Studio, Swiss Development and Cooperation Agency**Presenter **Altynai Koichumanova**Shop Steward **Claudia Schreiner**Contact **Marat Alykulov**

Oy Art

1, Dinara Asanova st.

720030 Bishkek

Kyrgyzstan

Phone + 996 312658621

akoichumanova@oyart.org

Monday 7th, 09:00–13:00 Red Room

## The Boys Who Killed Stephen Lawrence

Original Title **The Boys Who Killed Stephen Lawrence**Original Language **English**Running Time **60'**Country **United Kingdom**Genre **Documentary - Factual**Year of Production **2006**

Thirteen years ago Stephen Lawrence's death became embedded in the UK's psyche. Three failed police investigations mean the killers still remain at large. Mark Daly, the reporter behind the BBC's BAFTA-winning *Secret Policeman*, spent a year investigating Britain's most famous unsolved murder.

Daly presents compelling new evidence which fundamentally challenges the alibis of the five main suspects and reveals that police corruption helped shield the killers from conviction. A unique and revealing documentary with unprecedented access to intelligence, detectives, new witnesses and never-before-seen footage, this is the definitive account of the murder of Stephen Lawrence.

Director **Neil Grant**Producer **Neil Grant**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Broadcast by **BBC - British Broadcasting Corporation**Date and Time **26.07.2006**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Neil Grant**Shop Steward **Jo Raknes**Contact **Neil Grant**

BBC - British Broadcasting Corporation

RM 4527

White City

W12 7TS London

United Kingdom

Phone +44 2087525675

jess.wiseman@bbc.co.uk

Tuesday 8th, 09:00–13:00 Red Room

## The Chaser's War on Everything

Original Title **The Chaser's War on Everything**Original Language **English**Running Time **26'**Country **Australia**Genre **TV - Entertainment**Title of Series **The Chaser's War on Everything**Year of Production **2006**Home Page <http://www.abc.net.au/tv/chaser/war/>

In just one season, *The Chaser's War On Everything* has become a cornerstone Australian entertainment programme, securing ABC TV's formidable reputation for broadcasting the best in groundbreaking, unique comedy. Each week, the Chaser boys poke fun at national and international politics, sport, celebrities, big business, and whatever else pops up in Australian news: all with the hallmark Chaser flair, individuality and take-no-prisoners attitude, making for compelling, edgy social commentary. The Chaser approach to comedy includes satirizing topical issues with real-life experiences. For example, in Episode 25, Julian Morrow demonstrates the inadequacies of Australia's terrorism protection at Australian airports. At the height of the passenger profiling controversy, Julian books two online Virgin Blue e-tickets for a flight from Sydney to Melbourne under the names of Terry Wrist and Al Kyder.

Director **Mark Fitzgerald**Producers **Julian Morrow, Andy Nehl**Entered by **ABC - Australian Broadcasting Corporation**Produced by **Chaser Broadcasting**Broadcast by **ABC - Australian Broadcasting Corporation**

Corporation

Date and Time **18.08.2006 10:00**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Shop Steward / Presenter **Jo Raknes**Contact **Mark Fitzgerald**

Chaser Broadcasting

700 Harris St.

Ultimo

2007 Sydney

Australia

Phone +61 283334355

barnett.lyndon@abc.net.au

Friday 11th, 14:00–18:00 Red Room

## The Chief Referee

Original Title **Sedzia Glowny - Noc Artystow**Original Language **Polish**Running Time **61'**Country **Poland**Genre **TV - Interactive**Title of Series **Artists' Night**Year of Production **2005**

*Artists' Night* is a TVP culture programme featuring modern avant-garde off-art: a kind of artistic Hyde Park Corner, an uncensored platform for artistic statements. As the programme makers see it, happenings, performance art, installation, music video, and artistic provocation are a modern, uncompromising means of social communication. It is no accident that *Artists' Night* is interactive in character. The viewer is not merely a passive consumer of art here, but an active part of the artistic action played out live in the TVP Kultura studio. Joining the artists in their games, viewers must face uncomfortable questions regarding their role in social and media games. How strong is the media impact on modern society? Can a TV message become a tool of violence? These are some of the questions posed by the artists of *The Chief Referee*, the hostesses of *Artists' Night*.

Director **Robert Kowalski**Producer **Alina Gaworska**Entered by **TVP-Telewizja Polska S.A.**Produced by **TVP Culture - Telewizja Polska S.A.**Acquisition **Malgorzata Cup TVP-Telewizja Polska S.A.**Broadcast by **TVP Culture - Telewizja Polska S.A.**Date and Time **17.10.2006 23:15**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Karolina Wiktor, Aleksandra Kubiak**Other Key Staff featuring: **Karolina Wiktor, Aleksandra Kubiak**Presenter **Robert Kowalski**Shop Steward **Claudia Schreiner**Contact **Robert Kowalski**

TVP Culture - Telewizja Polska S.A.

17, J. P. Weronica Str.

00-999 Warsaw

Poland

Phone +48 603660360

robert.kowalski@waw.tvp.pl

Monday 7th, 14:30–18:30 Red Room

Director **Jens Assur**Entered by **SVT - Sveriges Television**Produced by **Svensk Filmindustri ab**Co-produced by **SVT - Sveriges Television, Svensk Filmindustri ab**Acquisition **Johan Mardell Svensk Filmindustri ab**Broadcast by **SVT - Sveriges Television**Date and Time **31.05.2006 21:30**Production Format **16mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Jens Assur**Camera **Marek Wieser**Sound **Lars Jameson, Arttu Kontkanen**Editor **Louise Brattberg, SVT**Other Key Staff **Executive Producer: Johan Mardell, Producer: Anna Carlsten, Producer South Africa: Kathleen Halton**Key Crew Size **7**Days Shooting **7**Days Editing **10**Funding Sources **SVT, SF**Total Budget **€ 300,000**Presenter **Jens Assur**Shop Steward **Rupsha Dasgupta**Contact **Jens Assur**Studio **Jens Assur**

Brännkyrkagatan 16

118 20 Stockholm

Sweden

Phone +46 708111145

jens@assur.se

## The Last Dog in Rwanda

Original Title **Den sista hunden i Rwanda**Original Language **Swedish/English**Running Time **29'**Country **Sweden**Genre **Fiction - TV Movie**Year of Production **2005**

Like many 10-year-old boys, David is fascinated by war. He builds plastic models of all kinds of military vehicles and plays war games with his friends. At the age of 24 he establishes himself as a news photographer, with the world's theatres of war as his field of occupation. We meet him in Rwanda in May 1994 in the midst of the genocide of Tutsis and moderate Hutus. Together with Mats, a reporter 30 years his senior, he travels through the war-torn country in order to depict the massacres. *The Last Dog In Rwanda* is a film about the fascination of war and the connection between the little boy's exciting wargames and the attractiveness of real wars to the adult. How far can one push the limits and extend moral values and ethics to get the perfect picture? The movie is based on star photografer Jens Assur's own experiences in Rwanda.

Tuesday 8th, 09:00–13:00 Blue Room

## The Planet

Original Title **Planeten**Original Language **English/Swedish**Running Time **52'**Country **Sweden**Genre **Documentary - Factual**Year of Production **2006**Home Page [www.svt.se/planeten](http://www.svt.se/planeten)

*The Planet* is a fresh attempt to find answers about the truths and untruths of the alarming global changes that many claim are already in motion. It is the most extensive documentary project ever produced in Scandinavia. The film crews have been working for more than two years and have visited over twenty-five countries around the world. The extraordinary visual style and the unexpected content in *The Planet* will unlock the alienated attitude many people have built up in relation to the subject. *The Planet* is about much more than climate change. It's about the Earth as a whole and the overall global changes we are experiencing right now.

Directors **Linus Torell, Michael Stenberg, Johan Söderberg**  
 Producers **Michael Stenberg, Jonas Kellagher**  
 Entered by **SVT - Sveriges Television**  
 Produced by **Charon Film ab**  
 Co-produced by **Videomaker as**  
 Broadcast by **SVT - Sveriges Television**  
 Date and Time **09.11.2006 21:00**  
 Production Format **16mm**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Camera **Jan Röed**  
 Sound **Jonas Goldmann**  
 Editor **Johan Söderberg**  
 Key Crew Size **3**  
 Presenter **Linus Torell**  
 Shop Steward **Pal Sipos**

Contact **Linus Torell**  
 Director  
 SVT - Sveriges Television  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 8707489230  
 Fax +46 86429596  
 Mobile +46 8707489230  
 linus@ellenm.se  
 www.svt.se

Monday 7th, 09:00–13:00 Green Room

## The Plot Against Harold Wilson

Original Title **The Plot Against Harold Wilson**  
 Original Language **English**  
 Running Time **90'**  
 Country **United Kingdom**  
 Genre **Documentary - Docu-Drama**  
 Year of Production **2006**

When this film was aired in March 2006 it caused national news headlines, and columnists demanded an independent inquiry into its revelations. The film dramatizes tapes of secret conversations between former British Prime Minister Harold Wilson and two BBC journalists, recorded weeks after Wilson's shock resignation in 1976. Broadcast for the first time, the tapes reveal that while he was Prime Minister, Wilson had learned that sections of the British intelligence and armed services were organizing a military coup to replace his Labour Government with a junta headed by the Queen's cousin Lord Mountbatten. James Bolam gives a compelling performance as the embattled Prime Minister in the twilight of his career, trying to discreetly lead the journalists to the conspirators. Revealing new interview footage with senior politicians, military and intelligence officers shows just how close Wilson and the journalists came to exposing an attempt to undermine democracy that dwarfs Watergate.

Director **Simon Ford**  
 Producer **Paul Dwyer**  
 Entered by **BBC - British Broadcasting Corporation**  
 Produced by **BBC - British Broadcasting Corporation**  
 Broadcast by **BBC - British Broadcasting Corporation**  
 Date and Time **26.03.2006**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **16:9**  
 Presenter **Simon Ford**  
 Shop Steward **Kethiwe Ngcobo**  
 Contact **Simon Ford**  
 BBC - British Broadcasting Corporation  
 C/o Jess Wiseman, 4527 White City  
 201 Wood Lane  
 W127TS London  
 United Kingdom  
 Phone +44 2087525675  
 simon.ford2@bbc.co.uk

Monday 7th, 14:30–18:30 Green Room

## To The Other Side

Original Title **Al otro lado**Original Language **Spanish**Running Time **66'**Country **Mexico/USA**Genre **Documentary - Docu-Drama**Year of Production **2004**

An aspiring Corrido composer from Mexico's drug capital faces two choices to better his life: to traffic drugs or to illegally cross the border to the United States. From Sinola, Mexico to the streets of South Central and East L.A, this film explores smuggling, illegal immigration, the dream of a new life on the other side, and the Corrido music that chronicles it all.

Director **Natalia Almada**Producer **Natalia Almada**Entered by **Natalia Almada**Produced by **Altamura Films**Broadcast by **PBS - Public Broadcasting Service**Date and Time **01.08.2006 17:00**Production Format **DVCAM or DVCPRO**Colour Standard **NTSC (4,43)**Aspect Ratio **16:9**Camera **Chuy Chavez**Editor **Natalia Almada**Other Key Staff **Sam Pollard, Elijah Wald,****& Guillermo Hernández**Key Crew Size **4**Days Shooting **84**Days Editing **180**Funding Sources **Sundance Documentary Fund,****Arizona Humanities Council, POV, Latino Public****Broadcasting, Ben Goldhirsch, Hyde Foundation**Presenter **Natalia Almada**Shop Steward **Graeme Isaac**Contact **Natalia Almada**

Pennsylvania 151-a

04040 Mexico City

Mexico

Phone +52 5556891559

nataliaalmada@hotmail.com

Tuesday 8th, 09:00–13:00 Red Room

Director **Zhou Wen**Producers **Huo Wen, Zhang Bin, Zhou Bo**Entered by **Beijing Television**Produced by **Beijing Television**Date and Time **09.01.2006 20:00**Production Format **DVCAM or DVCPRO**Scriptwriter **Wang Danying**Camera **Gong Haitao, Yang Bo, Mao Sen**Sound **Xujunxin**Other Key Staff **Li Ran, Du Zhen, Liuguoan**Key Crew Size **12**Days Shooting **4**Days Editing **8**Funding Sources **Beijing Television**Total Budget **€ 10,000**Presenter **Huo Wen**Shop Steward **Carvin Eison**Contact **Zahng Bin**

Beijing Television

No 3, West Sanhuan

Hai Dian District

100089

Beijing

China

Phone +86 1068460557

zhangbin@btv.com.cn

## Trapped on the Road

Original Title **Trapped on the Road**Original Language **Mandarin**Running Time **20'**Country **China**Genre **TV - Entertainment**Title of Series **Action Now**Year of Production **2006**

The story happened after a car got trapped in a hole on the road. The film documents the hapless driver seeking help from passersby to lift the car out of the hole and change its tire. The crew designed the trap and watched in the dark. All kinds of people showed up, but where is the person we are waiting for?

Monday 7th, 14:30–18:30 Red Room

## Woman see lot of things

Original Title **Woman see lot of things**Original Language **English**Running Time **65'**Country **France**Genre **Documentary - Factual**Year of Production **2006**Home Page [www.bodylab.org](http://www.bodylab.org)[www.womanseelotofthings.com](http://www.womanseelotofthings.com)

During the decade-long civil wars in Liberia and Sierra Leone, many girls were abducted and raped, forcibly recruited, or volunteered for protection. In addition to combat duties, many were subject to sexual abuse; some taken as 'wives' by rebel commanders, impregnated and forced to brutalize others. This programme portrays the lives of three female ex-combatants in post-war Sierra Leone and the psychophysical adjustments they undertake in order to come to terms with their traumas. Anita Jackson, Mahade Pako and Chris Conteh were asked to tell their stories through various modes of performance: talking in different languages, acting out scenes from their past, pointing out key locations on maps, singing and dancing, using animated drawings. The experiences and opinions they share provide encouragement to other women with similar experiences, and give us insights into the problem of child combatants, which is a reality in at least forty other countries.

Director **Meira Asher**  
 Entered by **ARTE France**  
 Produced by **Bodylab Foundation**  
 Co-produced by **Acquisition Meira Asher Bodylab Foundation**  
 Broadcast by **ARTE France**  
 Date and Time **04.05.2007 00:30**  
 Production Format **Digital betacam**  
 Colour Standard **PAL**  
 Aspect Ratio **4:3**  
 Camera **Flashkes Hila**  
 Editor **Patrick Janssens**  
 Original Work Author **Meira Asher**  
 Days Shooting **30**  
 Days Editing **25**  
 Funding Sources **Cordaid, ARTE France, Mama cash**  
 Total Budget **€ 74,000**  
 Presenter **Meira Asher**  
 Shop Steward **Jo Raknes**  
 Contact **Meira Asher**  
 Bodylab Foundation  
 P.O. Box 87834  
 2508 de La Haye  
 Netherlands  
 Phone +31 619122177  
 info@bodylab.org

Thursday 10th, 09:30–13:30 Blue Room

## Yaptik-Hasse

Original Title **Yaptik-Hasse**Original Language **Nenets**Running Time **31'**Country **Russia**Genre **Documentary - Factual**Year of Production **2006**

Yaptik-Hasse is one of the younger members of the very large Yaptik family, and also their good spirit. As it is the end of August, the Nenets people begin their usual journey through the 'middle-world' between North and South, setting off from their camp in the tundra, on the Yamal peninsula. Filmmaker Edgar Bartenev chooses three different means to tell the story of the breathtaking everyday life of these Siberian nomads: music, intertitles, and a camera. The result is one of the most exciting forms to reanimate the ethnographic genre.

Director **Edgar Bartenev**Producer **Vyacheslav Telnov**Broadcast by **TV-Kultura**Date and Time **17.12.2006 22:00**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Edgar Bartenev**Camera **Alexander Filippov**Sound **Ivan Gusakov**Editor **Alexander Dmitriev**Other Key Staff **Music by Andrey Orlov**Funding Sources **Russian Federal Agency of Culture and Cinematography**Presenter **Vyacheslav Telnov**Shop Steward **Pal Sipos**Contact **Edgar Bartenev**

St. Petersburg Documentary Film Studio

38 - 55 ul. Chaykovskogo

191123 St. Petersburg

Russia

Phone +7 8125795440

Mobile +7 9117804692

edgarbartenev@yandex.ru

## 12. PROGRAMMES BY COUNTRY

**Australia / Belarus / Belgium / Brazil / Canada****Australia****Girl in a Mirror**

55' / Documentary - Performing Arts / Tuesday 8th, 09:00–13:00 / Green Room / Details page 158

**One Minute to Midnight**

13' / Fiction - Animation / Thursday 10th, 09:30–13:30 / Green Room / Details page 184

**The Chaser's War on Everything**

26' / TV - Entertainment / Tuesday 8th, 09:00–13:00 / Red Room / Details page 207

**Belarus****Kalinovski Square**

87' / Documentary - Current Affairs / Monday 7th, 09:00–13:00 / Blue Room / Details page 166

**Belgium****Bye Bye Belgium**

95' / Fiction - TV Movie / Monday 7th, 09:00–13:00 / Blue Room / Details page 145

**Fata Morgana**

59' / TV - Entertainment / Friday 11th, 09:00–13:00 / Blue Room / Details page 154

**Flanders Sports**

29' / TV - Magazine / Friday 11th, 09:00–13:00 / Blue Room / Details page 157

**Brazil****Mothern**

23' / TV - Entertainment / Friday 11th, 09:00–13:00 / Red Room / Details page 176

**Canada****A Lesson in Discrimination**

45' / Documentary - Current Affairs / Tuesday 8th, 14:30–18:30 / Green Room / Details page 136

**Manufactured Landscapes**

83' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Blue Room / Details page 174

**My Friend Ana**

11' / Fiction - TV Movie / Thursday 10th, 09:30–13:30 / Red Room / Details page 178

**Room 13 (The Heart at Work)**

23' / Fiction - Series / Wednesday 9th, 09:00–13:00 / Green Room / Details page 196

**Chile / China / Colombia / Denmark / Finland / France**

## Chile

### **Guilty or Not Guilty / The Nayadet Case**

45' / Documentary - Factual / Monday 7th, 09:00–13:00 / Red Room / Details page 159

## La Ruta

52' / TV - Cultural Magazine / Tuesday 8th, 14:30–18:30 / Red Room / Details page 168

## China

### **Trapped on the Road**

20' / TV - Entertainment / Tuesday 8th, 09:00–13:00 / Red Room / Details page 213

## Colombia

### **Flags on Mars: God Bless Sex**

26' / Documentary - Series / Thursday 10th, 09:30–13:30 / Red Room / Details page 156

## Denmark

## Barda

27' / Fiction - Series / Friday 11th, 09:00–13:00 / Blue Room / Details page 141

### **Operation X - Tricked into Porn**

40' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Red Room / Details page 185

## Finland

### **Finnish Presidents**

28' / Documentary - Docu-Drama / Thursday 10th, 09:30–13:30 / Green Room / Details page 155

### **More Lipstick**

15' / TV - Magazine / Wednesday 9th, 09:00–13:00 / Red Room / Details page 175

### **My Economic Life**

30' / Documentary - Factual / Friday 11th, 09:00–13:00 / Green Room / Details page 177

## France

### **Cosmic Connexion**

68' / TV - Entertainment / Friday 11th, 09:00–13:00 / Red Room / Details page 151

### **James Ellroy: "American Dog"**

53' / Documentary - Factual / Friday 11th, 09:00–13:00 / Green Room / Details page 164

**France / Germany / Hungary / India / Iran**

## France

### **The Battle of Chernobyl**

94' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Green Room / Details page 204

### **Woman see lot of things**

65' / Documentary - Factual / Monday 7th, 14:30–18:30 / Red Room / Details page 214

## Germany

### **But Still**

80' / Documentary - Performing Arts / Tuesday 8th, 14:30–18:30 / Green Room / Details page 144

### **Classical Masterpieces – 1 "An Alpine Symphony" by Richard Strauss**

26' / Documentary - Performing Arts / Tuesday 8th, 09:00–13:00 / Green Room / Details page 150

### **Dresden**

90' / Fiction - TV Movie / Monday 7th, 09:00–13:00 / Green Room / Details page 153

### **Job Wanted**

30' / Documentary - Docu-Soap / Thursday 10th, 09:30–13:30 / Red Room / Details page 165

### **Longing**

88' / Fiction - TV Movie / Wednesday 9th, 14:00–16:00 / Red Room / Details page 172

### **Rage**

90' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Green Room / Details page 194

## Hungary

### **Out of Format - A Film by György**

50' / Documentary - Performing Arts / Continuous screening / Video Wall Palazzo dei Congressi / Details page 187

## India

### **Bare**

11' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Green Room / Details page 142

### **Little Terrorist**

15' / Documentary - Docu-Drama / Monday 7th, 14:30–18:30 / Red Room / Details page 170

## Iran

### **Qana**

33' / Documentary - Docu-Drama / Monday 7th, 14:30–18:30 / Red Room / Details page 193

**Ireland****Hide and Seek**

49' / Fiction - Series / Wednesday 9th, 09:00–13:00 / Green Room / Details page 160

**In Search of the Pope's Children**

52' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Blue Room / Details page 162

**Managing the Universe**

1'20" / Fiction - Animation / Wednesday 9th, 09:00–13:00 / Red Room / Details page 173

**Israel****In Treatment**

30' / Fiction - Series / Tuesday 8th, 14:30–18:30 / Green Room / Details page 163

**Souvenirs**

75' / Documentary - Docu-Drama / Thursday 10th, 09:30–13:30 / Green Room / Details page 200

**Italy****Detective Montalbano: Find the Lady**

97' / Fiction - TV Movie / Wednesday 9th, 14:00–16:00 / Blue Room / Details page 152

**Japan****NEO - Office Chuckles**

29' / TV - Entertainment / Tuesday 8th, 09:00–13:00 / Red Room / Details page 180

**Kyrgyzstan****Parz: Duty of a Son**

23.0' / Fiction - TV Movie / Wednesday 9th, 09:00–13:00 / Green Room / Details page 189

**The Border**

20' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Green Room / Details page 205

**Mexico****At the End of the Furrow**

10' / Documentary - Docu-Drama / Thursday 10th, 09:30–13:30 / Green Room / Details page 140

**Tell Me What You Feel**

24' / Fiction - TV Movie / Wednesday 9th, 09:00–13:00 / Green Room / Details page 202

**Mexico****To The Other Side**

66' / Documentary - Docu-Drama / Monday 7th, 14:30–18:30 / Green Room / Details page 212

**Netherlands****Over My Dead Body**

30' / Documentary - Factual / Friday 11th, 14:00–18:00 / Red Room / Details page 188

**Promised Paradise**

52' / Documentary - Factual / Tuesday 8th, 09:00–13:00 / Red Room / Details page 192

**Nicaragua****Rosita**

56' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Red Room / Details page 197

**Norway****Koht with the Family**

29' / Documentary - Docu-Soap / Tuesday 8th, 14:30–18:30 / Red Room / Details page 167

**Nils and Ronny Without Borders - Getting to Know a Mass Murderer**

45' / Documentary - Factual / Tuesday 8th, 14:30–18:30 / Red Room / Details page 181

**Poland****Ode to Joy**

37' / Fiction - TV Movie / Wednesday 9th, 09:00–13:00 / Red Room / Details page 183

**Pit Bull**

45' / Fiction - Series / Wednesday 9th, 09:00–13:00 / Green Room / Details page 190

**The Chief Referee**

61' / TV - Interactive / Friday 11th, 14:00–18:00 / Red Room / Details page 208

**Russia****Terpsychora's Captives 2**

52' / Documentary - Performing Arts / Tuesday 8th, 09:00–13:00 / Green Room / Details page 203

**Yaptik-Hasse**

31' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Blue Room / Details page 215

**South Africa / Spain / Sweden / Switzerland / Taiwan****South Africa****Choice II**

24' / TV - Talk Show / Tuesday 8th, 14:30–18:30 / Green Room / Details page 149

**Spain****A Strange Place**

25' / Documentary - Docu-Drama / Tuesday 8th, 09:00–13:00 / Red Room / Details page 137

**Blowing Words: Max Besora**

15' / Documentary - Series / Tuesday 8th, 09:00–13:00 / Green Room / Details page 143

**Sweden****Smiling in a Warzone**

77' / Documentary - Factual / Tuesday 8th, 09:00–13:00 / Blue Room / Details page 199

**The Last Dog in Rwanda**

29' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Red Room / Details page 209

**The Planet**

52' / Documentary - Factual / Tuesday 8th, 09:00–13:00 / Blue Room / Details page 210

**Switzerland****Cash**

15' / TV - Entertainment / Friday 11th, 09:00–13:00 / Blue Room / Details page 146

**Our Secret Archives**

10' / Fiction - Series / Monday 7th, 09:00–13:00 / Blue Room / Details page 186

**Play**

4' / Fiction - Animation / Tuesday 8th, 09:00–13:00 / Green Room / Details page 191

**Taiwan****Real Online**

77' / Fiction - TV Movie / Friday 11th, 09:00–13:00 / Red Room / Details page 195

**Sweepstake Scams**

22' / Fiction - Sitcom / Thursday 10th, 09:30–13:30 / Red Room / Details page 201

**United Kingdom / United States****United Kingdom****A Dirty Weekend in Hospital**

59' / Documentary - Series / Thursday 10th, 09:30–13:30 / Red Room / Details page 135

**Chimps Are People Too**

49' / Documentary - Factual / Tuesday 8th, 14:30–18:30 / Red Room / Details page 147

**Let's Make A Baby**

57' / Documentary - Series / Friday 11th, 14:00–18:00 / Red Room / Details page 169

**Lock 'em Up Or Let 'em Out**

59' / Documentary - Factual / Monday 7th, 09:00–13:00 / Red Room / Details page 171

**My Life As A Child: Distant Dads**

40' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Red Room / Details page 179

**Nuremberg: Nazis on Trial - Albert Speer**

59' / Documentary - Docu-Drama / Tuesday 8th, 09:00–13:00 / Blue Room / Details page 182

**The Boys Who Killed Stephen Lawrence**

60' / Documentary - Factual / Monday 7th, 09:00–13:00 / Red Room / Details page 206

**The Plot Against Harold Wilson**

90' / Documentary - Docu-Drama / Monday 7th, 09:00–13:00 / Green Room / Details page 211

**United States****American Experience: Jonestown**

90' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Green Room / Details page 138

**American Made**

25' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Green Room / Details page 139

**China Blue**

53' / Documentary - Current Affairs / Thursday 10th, 14:30–18:30 / Red Room / Details page 148

**Hip Hop: Beyond Beats and Rhymes**

60' / Documentary - Factual / Wednesday 9th, 09:00–13:00 / Red Room / Details page 161

**Shadya**

53' / Documentary - Docu-Drama / Friday 11th, 09:00–13:00 / Green Room / Details page 198

Monday 7th, 20:00–22:00 Blue Room

## Public Service Broadcasting and New Media: Strategies and Financing

The evolution and exponential growth of New Media have created new challenges in many fields, including television broadcasting. This evening panel presented together with Prix Moebius will raise the question of which strategies public service broadcasters should adopt in order to respond to this continuously evolving sector. Such strategies call for the renewal of television forms, but also for new financing structures. Among the questions public service broadcasting has to face:

- Should broadcasters follow commercial networks in increasing the percentage of advertising, at the risk of levelling down quality and creativity?
- Would they reach higher levels of quality and innovation if they were to rely solely on public funding without licence fees or advertising?
- Could they become self-financing by selling their content and formats to digital and satellite platforms and telecommunications companies?
- What about replacing licence fees with a percentage system based on taxable income?

Exploiting the potential of New Media requires a shift from tried-and-true methods toward new programming and financing strategies. What new guidelines can public service broadcasting adopt to reach these goals?

### Panelists

**Claudio Cappon** Director General, RAI, Italy  
**Frank-Dieter Freiling** Director of International Relations, ZDF, Germany

**Jean-Paul Philippot** Director General, RTBF, Belgium  
**Jean Réveillon** Secretary General, European Broadcasting Union

**Armin Walpen** Director General, SRG SSR idée suisse, Switzerland

### Moderator

**Claudio Generali** Vice-president SRG SSR idée suisse, President of Input 2007

Internationally renowned media experts, scholars and television producers examine the role currently played by citizen journalism and open-source journalism, and critically assess these efforts in terms of journalistic viability, reliability and credibility.

## Citizen Journalism: A Debate

**Vicky Taylor** BBC News interactivity editor

Vicky Taylor joined the BBC News website in 2001 as editor of interactivity. Since then the website has increased its interactive and debate areas and used its user-generated content as a resource for other BBC news outlets, from World Service to News 24.

**Dr Stephan Russ-Mohl** Professor, Faculty of Communication Sciences, University of Lugano, Switzerland

Stephan Russ-Mohl is professor for journalism and communications management at the University of Lugano, Switzerland, and the director of the European Journalism Observatory in Lugano.

**Kim Jeong-Hun** Producer at OhmyTV

Kim Jeong-hun is a producer at OhmyTV, the television division of South Korea's number-one citizen journalism website OhmyNews.

**Bernard Rappaz** Director of digital content,

Télévision Suisse Romande (TSR)

Bernard Rappaz is in charge of multimedia projects at TSR, the French-language broadcaster of SRG SSR idée suisse.

**Moderator**

**Hugo Bigi** M.A., Lecturer at MAZ The Swiss School of Journalism, TV journalist

## The Most Popular Programmes

**"To make popular programmes good, and good programmes popular"** is the declared goal of public service broadcasters. Input has traditionally been more concerned with the good than with the popular. But now, in this special session, we have the rare opportunity to see top-of-the-ratings programmes from 2006 from all over the world. The ratings seem to be dominated by commercial broadcasters. But not everywhere, and not always. In some countries and on some occasions public service broadcasters come out on top. Traditional family viewing; those rare game and music shows that beat out their commercial rivals; series that are both good and popular: all examples of a recipe for success on public channels. In one country a public service drama series drew an unbelievable 88% share of the television audience! Which country, which drama series, why and how – maybe there's even something to take home from this session. On our trip around the world we see examples of the most popular programmes from Austria, Japan, Finland, Switzerland, Spain, Sweden, South Korea, South Africa and Denmark. We also hear about the newest data and research. Which genre is the most popular on which continent? What are the differences between the most popular programmes on commercial and on public service channels? And then the old question remains: "If it is popular, can it be good?"

**Tradition... is most popular**

Clips from programmes which are traditionally annually repeated, connected with a certain festive day which endorses traditional get-togethers and family viewing.

**Games and shows... are most popular**

Clips from (made for television) shows and events repeated annually, and weekly game shows.

**Soaps... are (always) popular**

Some soaps are popular and some are not, no matter how hard you try. Or haven't you tried hard enough?

**Moderators**

Timo-Erki Heino and André François

Saturday 12th, 15:00–18:00 Blue Room

## IN-magina Media, Art and TV in Interaction

From the start, Input has always welcomed artistic approaches to television. Just as it encourages the development of public service broadcasting by screening and debating outstanding programmes from around the world, it also puts the focus on the interaction between visual art and television. Input 2007 Lugano and Innet, an interactive web project, co-host this debate on the potential relationship between television language and artistic practice based on new digital media, and the need to include the results of artistic and technical experimentation in television programming. In particular, we will focus on the convergence of media forms based on the spread of digital technology. The new role which images play in "Interaction Design" can be considered one of the most important developments brought about by the evolution of electronic and video technology toward digital and interactive media such as computer graphics, virtual reality and internet. How does this development affect the aesthetic and socio-cultural sphere? And how can television respond to it?

### Panelists

**Maurice Benayoun** video artist, France  
**Romano Fattorossi** director, Invideo Festival di Milano, Italy  
**Marco Mancuso** founder and director of Digicult, Italy  
**Marco Meier** Commissioning Editor, Swiss Broadcasting Corporation (*Aufnahmen*)  
**Maria Pallier** Metropolis/TVE, Spain  
**Paolo Rosa** artist, founder of Studio Azzurro di Milano, Italy  
**The Vasulka** video artists, USA

### Coordinators

**Claudio Prati** artistic director of the cultural association Avventure in Elicottero Prodotti, Lugano, Switzerland  
**Maria Grazia Mattei** director of MGM digital communication, Italy  
**Conny Voester** freelance curator, Basel, Switzerland and Berlin, Germany

**Inserzione  
12  
MUSEO  
CANTONALE  
D'ARTE**

# Delegates by Country

Last updated on 4 April 2007

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## 14. DELEGATES BY COUNTRY

### Australia / Austria / Belarus / Belgium

<b>Australia</b>	<b>Julia Overton</b> Investment Manager Film Finance Corporation Australia Level 12, 130 Elizabeth Street Sydney 2001 New South Wales Australia Phone +61 292682555 Fax +61 292648551 Mobile +61 419982123 Australia jo@ffc.gov.au www.ffc.gov.au helib@bigpond.com	<b>Helene Maimann</b> Commissioning Editor ORF - Österreichischer Rundfunk Wuerzburgasse 30 1136 Vienna Austria Phone +43 187878/13435 Mobile +43 6646278135 helene.maimann@orf.at	<b>Olivier Goris</b> Creative director Woestijnvis Harensesteenweg 228 1800 Vilvoorde Belgium Phone +32 27114550 Fax +32 27114555 Mobile +32 499220831 olivier.goris@woestijnvis.be www.woestijnvis.be
<b>Helen Bovden</b> Producer Toi-Toi Films PO Box 49 Potts Point 1335 Sydney Australia Phone +61 293584847 Mobile +61 414 858299 helib@bigpond.com	<b>Austria</b>	<b>Bernhard Fleischer</b> Producer Bernhard Fleischer Moving Images Locked Bag 0-28 1585 Crows Nest Australia Phone +61 294303801 Fax +61 294303054 Mobile +61 2405022343 shaun.brown@sbs.com.au www.sbs.com.au	<b>Belarus</b>
<b>Shaun Brown</b> Managing Director SBS - Special Broadcasting Service Locked Bag 0-28 1585 Crows Nest Australia Phone +61 294303801 Fax +61 294303054 Mobile +61 2405022343 shaun.brown@sbs.com.au www.sbs.com.au	<b>Austria</b>	<b>Bernhard Fleischer</b> Producer Bernhard Fleischer Moving Images Locked Bag 0-28 1585 Crows Nest Australia Phone +61 294303801 Fax +61 294303054 Mobile +61 2405022343 shaun.brown@sbs.com.au www.sbs.com.au	<b>Yury Khashchavatski</b> Director Baltic Film Production Kirova 2-7 220030 Minsk Belarus Phone +37 5172261351 Fax +37 26568621 Mobile +37 529651301 khashch@mail.ru
<b>Steve French</b> Director Second Banana Films PO Box 343 Yarra Junction 3797 Victoria Australia Phone +61 359671790 Mobile +61 425784190 steve@secondbanana.com.au www.secondbanana.com.au	<b>Franz Grabner</b> Head of Documentaries/Culture ORF - Österreichischer Rundfunk Würzburgasse 30 1136 Wien Austria Phone +43 18787813263 Fax +43 18787813732 Mobile +43 6648178218 franz.grabner@orf.at www.orf.at	<b>Belgium</b>	<b>Jan Stevens</b> Programme Manager VRT - Vlaamse Radio en Televisie Auguste Reyers Blvd 52 1043 Brussels Belgium Phone +32 27415023 Fax +32 27353704 Mobile +32 476335984 john.vanreckem@vrt.be www.canvas.be
<b>André Francois</b> Input National Coordinator RTBF - Radio Télévision Belgique Française 339 rue de Tilleur 4430 Saint Nicolas Belgium Phone +32 42529540 Mobile +32 476335984 afrtbf@yahoo.fr			

**Belgium / Brazil / Canada**

**Johan Tuyaerts**  
 Creative Director  
 Sultan Sushi  
 Schaliënhoedreef 1 B  
 2800 Mechelen  
 Belgium  
 Phone +32 15400840  
 johan.tuyaerts@sultansushi.be

**Michel Vanhove**  
 Director  
 Woestijnvis  
 Harensesteenweg 228  
 1800 Vilvoorde  
 Belgium  
 Phone +32 27114550  
 Fax +32 27114555  
 Mobile +32 475311654  
 michel.vanhove@woestijnvis.be  
 www.woestijnvis.be

**Elly Vervloet**  
 Programme Manager  
 VRT - Vlaamse Radio en  
 Televisie  
 Auguste Reyers Blvd 52  
 1043 Brussels  
 Belgium  
 Phone +32 27413950  
 Fax +32 27353740  
 elly.vervloet@vrt.be  
 www.een.be

**Georges Amar**  
 Producer  
 CBC - Canadian Broadcasting Corporation  
 1400 Boul René-Lévesque est  
 H2L2M2 Montreal QC  
 Canada  
 Phone +1 5145975670  
 Fax +1 5145975629  
 Mobile +1 5145922150  
 georges\_amar@radio-canada.ca

**Brazil**

**Gil Ribeiro**  
 General Manager  
 Radartv Mixer / GNT  
 Av. Chedid Jafet, 222, Torre d Cobertura  
 04551065 São Paulo  
 Brazil  
 Phone +55 1130467979  
 Fax +55 1130442287  
 Mobile +55 1177187133  
 gil@mixer.com.br  
 www.mixer.com.br

**Alice Urbim**  
 Producer Manager  
 RBS TV  
 América, 124  
 90440 Porto Alegre  
 Brazil  
 Phone +55 5132185628  
 Fax +55 5133437644  
 Mobile +55 5199871373  
 alice.urbim@rbstv.com.br

**Canada****Richard Angers**

Productions des Années

Lumière INC.

414, rue Prévost

G1R 1z9 Québec

Canada

Phone +1 4185255208

Fax +1 4185255445

Mobile +1 4185728867

anneeslumieres@qc.aira.com

**Donald Duchene**

Producer

Nexus Media Incorporated

P.O. Box 550, Chester Nova

Scotia

BOJ 1J0

Canada

Phone +1 119022752433

Fax +1 119024847813

Mobile +1 119022771400

don.duchene@nexusmedia.ca

www.nexusmedia.ca

**Claudine Cyr**

Chef de Production Télévision

SRC - Société Radio-Canada

1400 est Boul René-Lévesque

Secteur Dramatiques et Longs

Métrages

H2L2M2 Montreal QC

Canada

Phone +1 5145974889

Fax +1 5145974960

claudine.cyr@radio-canada.ca

**Louise Ducharme**

Réalisateur

SRC - Société Radio-Canada

1400 Boul René-Lévesque est

H2L2M2 Montreal QC

Canada

Phone +1 5145975356

Fax +1 5145975978

Mobile +1 5149461566

andre\_gariepy@radio-canada.ca

radio-

canada.ca

**Andre Gariepy**

Producer/Reporter

SRC - Société Radio-Canada

1400 Boul René-Lévesque est

H2L2M2 Montreal QC

Canada

Phone +1 5145975356

Fax +1 5145975978

Mobile +1 5149461566

andre\_gariepy@radio-canada.ca

**Michel-François Gélinas**

Producer

SRC - Société Radio-Canada

1400 Boul René Lévesque Est

Nexus Media Inc

P.O. Box 550

Chester

Phone +1 5145974914

Fax +1 5145975954

Mobile +1 5142375433

geelin\_michel@hotmail.com

**Canada****Jacques Giguère**

Reporter/Réalisateur

SRC - Société Radio-Canada

250 ave, Université

E1C 8N8 Moncton NB

Canada

Phone +1 5068536811

Fax +1 5068536810

Mobile +1 5063814091

jacques\_giguere@

radio-canada.ca

**Geneviève Lavoie**

Productions des Années

Lumière Inc.

414, rue Prévost

G1R 1Z9 Québec

Canada

Phone +1 4185255208

Fax +1 4185255445

Mobile +1 4185728866

anneeslumieres@qc.aira.com

**Tania Natschkeff**

Producer

CBC - Canadian Broadcasting

Corporation

205 Wellington St. West

M5V3G7 Toronto ON

Canada

Phone +1 4162055733

Fax +1 4162058684

Mobile +1 4165433446

tania\_natschkeff@cbc.ca

www.cbc.ca

**Anne Sérode**

Réalisateur-Coordonnatrice,

Téléjournal

SRC - Société Radio-Canada

1400 Boul René-Lévesque Est

H2L2M2 Montreal QC

Canada

Phone +1 5145975650

anne\_serode@radio-canada.ca

**Michele Smolkin**

Chef des Emissions Télévision

CB

SRC - Société Radio-Canada

700 Hamilton

V6B 4A2 Vancouver BC

Canada

Phone +1 6046626203

Fax +1 6046626170

Mobile +1 6048166203

michele\_smolkin@

radio-canada.ca

www.radio-canada.ca

**Laurie Turek**

Freya Films

8214 rue St. Dominique

H2P2L3 Montreal QC

Canada

Phone +1 4162053151

Fax +1 4162052841

Mobile +1 9024974256

Fax +1 5143846040

Mobile +1 5149792244

lauraturek@videotron.ca

**Marion Salmon**

Director

HR Learning &amp; Development

CBC - Canadian Broadcasting

Corporation

P.O. Box 500, Station A

M5W 1E6 Toronto, Ontario

Canada

Phone +1 416205151

Fax +1 4162052841

Mobile +1 9024974256

Fax +1 5143846040

Mobile +1 5149792244

karen\_volterra@cbc.ca

**Julie Huard**

Producer

SRC - Société Radio-Canada

181 rue Queen

K1P1K9 Ottawa ON

Canada

Phone +1 6132886399

Fax +1 6132886341

julie\_huard@radio-canada.ca

**Claude Maher**

Producer and Director

Independent

814 av. Dunlop

H2V 2W7 Outremont QC

Canada

Phone +1 416205151

Fax +1 4162052841

Mobile +1 9024974256

gam.ma@sympatico.ca

sandra\_porteous@cbc.ca

www.radio-canada.ca

**Sandra Kleinfeld**

Executive in Charge of

Production

CBC - Canadian Broadcasting

Corporation

P.O. Box 500, Station A

M5W 1E6 Toronto ON

Canada

Phone +1 4163241332

Fax +1 4166914653

Mobile +1 4163241332

gorica@interlog.com

www.goricaproductions.com

sandra\_kleinfeld@cbc.ca

www.goricaproductions.com

marien\_salmon@cbc.ca

## Chile

## Ricardo Astorga

Director  
TVN - Television Nacional de ChileBellavista 0990  
0990 Santiago  
Chile  
Phone +56 27077187  
Fax +56 27077546  
rastorga@tvn.cl  
www.tvn.cl

## Rony Goldschmied

Executive producer  
TVN - Television Nacional de ChileBellavista  
Providencia  
0990 Santiago  
Chile  
Phone +56 27077187  
Fax +56 27077546  
Mobile +56 29089209766  
rgoldsch@tvn.cl  
Phone +45 78397080  
Mobile +45 403535315  
agg@dr.dk  
www.dr.dk

## Croatia

Hrvoje Juvanchich  
producer/director  
Croatian Television  
Prisavje 3  
10000 Zagreb  
Croatia  
Phone +385 16344136  
Fax +385 16343665  
Mobile +385 912340522  
hrvoje.juvancic@hrt.hr

## Denmark

## Simone Aaberg Kaern

Flying enterprises  
Dronningensgade 54 4  
1420 Copenhagen  
DenmarkPhone +45 50501965  
sofiahallback@hotmail.com

## Jon Adelsten

Editor  
Danish Broadcasting  
Corporation  
Emil Holms Kanal 20  
DR Musik  
0999 Copenhagen C  
DenmarkPhone +45 35203 40  
Mobile +45 28721086  
jade@dr.dk  
www.dr.dk

## Anders Agger

Tv-reporter  
DR - Danish Broadcasting  
Corporation  
Olof Palmes Alle 10-12  
8200 Århus N  
Denmark  
Phone +45 78397080  
Mobile +45 403535315  
agg@dr.dk  
www.dr.dk

## Betina Andersen

Managing Editor  
Journalist  
Koncern Film  
Soeparken 4  
9440 Aabybro  
Denmark  
117 a, 2. tv  
1552 Copenhagen V  
Denmark  
Phone +45 96969696  
Fax +45 96969698  
Mobile + 45 24821406  
Mobile +45 20440279  
betinaandersen@mac.com

## Eva Bejder

Journalist  
TV2 Lorry  
Allegade 7-9  
2000 Frederiksberg  
Denmark  
Phone +45 38385555  
Fax +45 38883111  
Mobile +45 23615501  
evbe@tv2lorry.dk  
www.tv2lorry.dk

## Magnus Bejmar

Flying enterprises  
Dronningensgade 54 41420 København  
Denmark  
Phone +45 50501965  
sofia.hallback@svt.se

## Lasse Bjerre

Commissioning Editor/Buyer  
TV2  
Rugaardsvej 25  
5100 Odense C  
Denmark

## Niels Gorm Andersen

Managing Editor

Journalist  
TV2 Nord  
Soeparken 4  
9440 Aabybro  
Denmark  
Emil Holms Kanal 20  
0999 Copenhagen C  
Denmark  
Phone +45 35203040  
lots@dr.dk

## Else Bro Thuestad

Commissioning Editor  
Danish Broadcasting  
Corporation  
Emil Holmskanal 20  
0999 Copenhagen C  
Denmark  
Phone +45 35208259  
Mobile +45 28540864  
eltu@dr.dk

## Morten Brøcker

Managing editor  
TV 2 Østjylland  
Krogagade 24  
8240 Risskov  
Denmark  
Phone +45 87424230  
Mobile +45 40281212  
mobr@tv2oj.dk

## Eva Bruun

Journalist  
TV Syd  
Elvej 2 B  
6000 Kolding  
Denmark  
Phone +45 76303132  
Fax +45 76303199  
evbr@tvsyd.dk

## Claus Christensen

Managing Editor  
TV 2  
Skejbyparken 1  
8200 Århus N  
Denmark  
Phone +45 87424242  
Fax +45 87424200  
Mobile +45 21212027  
clch@tv2oj.dk  
www.tv2oj.dk

## Nikolaj Christensen

Education manager  
Graphic Arts Institute of Denmark  
Emdrupvej 72  
2400 København NV  
Denmark  
Phone +45 77405000  
Mobile +45 26351818  
nc@ddgh.dk  
www.ddgh.dk

## Christian Dalsgaard

Producer/Editor  
DR  
Jægergårdsgade 132  
8000 Aarhus c  
Denmark  
Phone +45 87397258  
Mobile +45 26835306  
cdal@dr.dk  
www.dr.dk

## Carl Otto Dethlefsen

Commissioning Editor  
DR - Danish Broadcasting  
Corporation  
Sækkedamsvej 122  
3500 Værløse  
Denmark  
Emil Holms Kanal 21  
0999 Copenhagen C  
Denmark  
Phone +45 28544596  
fri@dr.dk

## Thomas Gade

Reporter/producer  
DR - Danish Broadcasting  
CorporationRosenfeldt Alle 3  
2820 Gentofte  
Denmark  
Phone +45 21608025  
vij@dr.dk

## Stine Enevoldsen

Journalist  
Sand TV  
Kronprinsessegade 46D, 3.  
1306 Copenhagen  
Denmark  
Phone +45 21297017  
Fax +45 35202348  
Mobile +45 21297017  
gad@dr.dk  
www.dr.dk/kontant

## Kim Fogh

Head of programs  
Danish Broadcasting  
Corporation  
Olof Palmes Alle 10-12  
8270 Aarhus N  
DenmarkPhone +4587397004  
Fax +4587397106  
Mobile +4523635370  
kifo@dr.dk  
www.dr.dk

## Birgitte Fredsby

Commissioning editor  
DR  
Emil Holms Kanal  
0999 Copenhagen C  
Denmark  
Phone +45 35204119  
Mobile +45 21608210  
megr@dr.dk

## Mette Groennegaard

Editor  
DR - Danish Broadcasting  
Corporation  
Emil Holms Kanal 20  
0999 København C  
Denmark  
Phone +45 35204119  
Mobile +45 21608210  
megr@dr.dk

## Mette Andkjær Hansen

Journalist  
Sand TV  
Kronprinsessegade 46D, 3.  
1306 København  
Denmark

## Vibeke Heide-Jørgensen

Journalist  
DR - Danish Broadcasting  
Corporation  
Rosenfeldt Alle 3  
2820 Gentofte  
Denmark  
Phone +45 21608025  
vij@dr.dk

## Peter Holm

TV  
Lundtoftegade 101, 2.th  
2200 N Copenhagen  
Denmark  
Phone +45 50452819  
petholm@hotmail.com

**Denmark**

**Ole Jermiin**  
 Journalist  
 Photo Journalist  
 Catch The Moment  
 6000 Kolding  
 Denmark  
 Volden 18 2 tv  
 8000 Århus C  
 Denmark  
 Phone +45 86122974  
 Mobile +45 26402339  
 jermiin@mail.dk

**Anders Johansen**  
 Producer  
 DR - Danish Broadcasting Corporation  
 Morsøvej 30  
 2720 Vanløse  
 Denmark  
 Peter Bangs Vej 215  
 2500 Valby  
 Denmark  
 Phone +45 38863022  
 Mobile +45 28548457  
 asj@dr.dk

**Søren Klovborg**  
 Journalist  
 DR - Danish Broadcasting Corporation  
 Danish Film Institute  
 Gothersgade 55  
 DK-1123 Copenhagen  
 Denmark  
 Olof Palmes Allé 10-12  
 8200 Århus N  
 Denmark  
 Phone +45 24272377  
 Mobile +45 24272377  
 skl@dr.dk

**Anne Klysner**  
 Journalist  
 TV SYD  
 Elvej 2b  
 6000 Kolding  
 Denmark  
 Phone +45 76303132  
 Fax +45 76303199  
 Mobile +45 21203573  
 ankl@tvsyd.dk  
 www.tvsyd.dk

**Ken Koustrup**  
 Journalist  
 TV-Syd  
 El-Vej 2  
 6000 Kolding  
 Denmark  
 2400 Copenhagen  
 Denmark  
 Phone +45 76303132  
 Fax +45 76303199  
 keko@tvsyd.dk

**Henriette Linneberg**  
 Secretary  
 The Graphic Arts Institute of Denmark  
 Emdrupvej 72  
 2400 Copenhagen  
 Denmark  
 Phone +45 77504010  
 Mobile +45 26804010  
 henriette.linneberg@gmail.com  
 www.dgh.dk

**Gitte Loekkegaard**  
 Journalist  
 DR - Danish Broadcasting Corporation  
 Morsøvej 30  
 2720 Vanløse  
 Denmark  
 Phone +45 38385555  
 Mobile +45 20680611  
 jybe@tv2lorry.dk

**Claus Ladegaard**  
 Head of department Production and Devlopment  
 Danish Film Institute  
 Gothersgade 55  
 DK-1123 Copenhagen  
 Denmark  
 Phone +45 33743433  
 Fax +45 33743697  
 Mobile +45 40326212  
 claus@dfi.dk  
 www.dfi.dk

**Henriette Ladegaard-Pedersen**  
 National Coordinator/Journalist  
 DR - Danmarks Radio  
 DR Byen,  
 Kaj Munks Vej, Segment 3, 2.  
 sal  
 0999 Copenhagen  
 Denmark  
 Phone +45 20885444  
 Mobile +45 20885444  
 hrt@dr.dk

**Pia Maria Marquard**  
 Principal  
 European Film College  
 Carl Th. Dreyers vej 1  
 8400 Ebeltoft  
 Denmark  
 Phone +45 86340055  
 Fax +45 86340535  
 Mobile +45 51200263  
 pmarquard@efc.dk  
 www.efc.dk

**Henning Möller**  
 Commissioning editor  
 TV2/Danmark  
 Rugaardsvej  
 5000 Odense C  
 Denmark  
 Phone +45 65919191  
 hemo@tv2.dk  
 www.tv2.dk

**Ole Møller**  
 Journalist  
 TV-Syd  
 El-Vej 2  
 6000 Kolding  
 Denmark  
 Phone +45 76303132  
 Fax +45 76303199  
 Mobile +45 21608208  
 gitl@dr.dk

**Hanne Fohn Nielsen**  
 Producer  
 DR - Danish Broadcasting Corporation  
 Solvgade 32  
 DR Byen  
 1307 København  
 Emil Holms kanal 20  
 0999 København  
 Denmark  
 Phone +45 33447400  
 Mobile +45 21279798  
 mema@easyfilm.dk  
 www.easyfilm.dk

**Kay Baeckmann Nielsen**  
 Journalist  
 DR - Danish Broadcasting Corporation  
 Carl Th. Dreyers vej 1  
 8400 Ebeltoft  
 Denmark  
 Olof Palmes Allé 10-12  
 8200 Århus N  
 Denmark  
 Phone +45 86340535  
 Mobile +45 87397270  
 pmarquard@efc.dk  
 www.efc.dk

**Soes Novella**  
 Journalist  
 DR - Danish Broadcasting Corporation  
 Emil Holms Kanal 20  
 0999 København  
 Denmark  
 Phone +45 29465348  
 Mobile +45 29465348  
 sno@dr.dk  
 www.dr.dk/21soendag

**Toke Pedersen**  
 Production Assistant  
 Sand TV  
 Kronprinsessegade 46D, 3.  
 1306 København  
 Denmark  
 Phone +45 35250050  
 Mobile +45 40680828  
 ksand@sandtv.dk  
 www.sandtv.dk

**Joao Penagiao**  
 Editor  
 Sand TV  
 Kronprinsessegade 46D, 3.  
 1306 København  
 Denmark  
 Phone +45 55753400  
 Mobile +45 40326002  
 lsk@dr.dk  
 www.dr.dk/sj  
 www.dr.dk/nv

**Michael Plejdrup**  
 Journalist  
 Danmarks Radio  
 Olof Palmes Vej 10-12  
 8200 Aarhus N  
 Denmark  
 Phone +45 87397225  
 Mobile +45 20202543  
 mil@dr.dk  
 www.dr.dk

**Mohsen Safarkhanlou**  
 Photograf  
 TV-Syd  
 El-Vej 2  
 6000 Kolding  
 Denmark  
 Phone +45 76303132  
 Fax +45 76303199  
 kije@tvsyd.dk  
 www.tvsyd.dk

**Kaare Sand**  
 Producer  
 Sand TV  
 Kronprinsessegade 46 D  
 1306 København K  
 Denmark  
 Phone +45 35250050  
 Mobile +45 40680828  
 ksand@sandtv.dk  
 www.sandtv.dk

**Lise Skovgård**  
 Station Manager  
 DR - Danish Broadcasting Corporation  
 Væstestedet 1  
 4700 Næstved  
 Denmark  
 Phone +45 55753400  
 Mobile +45 40326002  
 lsk@dr.dk  
 www.dr.dk/sj  
 www.dr.dk/nv

**Judith Skriver**  
 Head of Current Affairs  
 Danmarks Radio  
 Olof Palmes Vej 10-12  
 8200 Aarhus N  
 Denmark  
 Phone +45 87397225  
 Mobile +45 20202543  
 mil@dr.dk  
 www.dr.dk

**Charlotte Sølvsten**  
 Journalist  
 TV-Syd  
 El-Vej 2  
 6000 Kolding  
 Denmark  
 Phone +45 76303132  
 Fax +45 76303199  
 kije@tvsyd.dk  
 www.tvsyd.dk

**Morten Spiegelhauer**  
 Easyfilm  
 Sølvgade 32  
 1307 København C  
 Denmark  
 Phone +45 33447400  
 Fax +45 33910525  
 Mobile +45 20922643  
 olto@easyfilm.dk  
 www.easyfilm.dk

**Tove Stender**  
 Consultant  
 DR - Danish Broadcasting Corporation  
 TV Syd  
 El. Vej 2B  
 6000 Kolding  
 Denmark  
 Phone +45 76303132  
 Fax +45 76303199  
 Phone +45 35203040  
 Mobile +45 26169959  
 tost@tvsyd.dk

**Erik Stephensen**  
 producer  
 Skandinavisk Film Kompagni AS  
 40, Vermundsgade  
 2100 København  
 Denmark  
 Phone +45 39166000  
 Fax +45 39166060  
 Mobile +45 40159143  
 es@sfk.dk  
 www.sfk.dk

**Inge Bang Termansen**  
 TV Producer  
 DR - Danish Broadcasting Corporation  
 Valdemarsgade 11, st mf  
 1665 København V  
 Denmark  
 Phone +45 35203079  
 Mobile +45 23235191  
 ibt@dr.dk

**Ole Tornbjerg**  
 Producer  
 Easy Film  
 Sølvgade 32  
 1307 København C  
 Denmark  
 Phone +45 33447400  
 Fax +45 33910525  
 Mobile +45 20922643  
 olto@easyfilm.dk  
 www.easyfilm.dk

**Lars Trudsoe**  
 Consultant  
 DR - Danish Broadcasting Corporation  
 Tove Stender  
 Journalist  
 DR Byen  
 Emil Holms Kanal 20  
 0999 København C  
 Denmark  
 Phone +45 35203040  
 Mobile +45 20198431  
 ltr@dr.dk  
 dr.dk

**Mikkel Tyrrestrup**  
 Journalist  
 Damarks Radio Danish Broadcasting Corp  
 Olof Palmes Allé 10  
 8200 Aarhus N  
 Denmark  
 Phone +45 87397048  
 Mobile +45 24913221  
 mity@dr.dk

**Denmark / Estonia / Finland**

**Søren Vestergaard**  
Editor  
DR - Danish Broadcasting Corporation  
Emil Holms kanal  
0999 København DR Byen  
Denmark  
Phone +45 28549789  
Mobile +45 28549789  
svg@dr.dk  
www.dr.dk/taskforce

**Kasper Vilsmark**  
Easy Film  
Sølvgade 32  
1307 København k  
Denmark  
Phone +45 33447400  
Mobile +45 26884017  
kavi@easyfilm.dk

**Dorte Vinther**  
News anchor & news- and feature reporter  
TV SYD  
El-Vej 2b  
6000 Kolding  
Denmark  
Phone +45 76303132  
Fax +45 76303199  
Mobile +45 23320022  
dovi@tvsyd.dk  
www.tvsyd.dk

**Kristoffer Voigt Rasmussen**  
Journalist  
DR - Danish Broadcasting Corporation  
Eckerbergsgade 39, St. Tv.  
8000 Århus C  
Denmark  
Phone +45 20657939  
Fax +358 91482441  
Mobile +45 20657939  
kvr@dr.dk

**Bo Zuschlag**  
Commissioning Editor  
DR - Danish Broadcasting Corporation

**Estonia**  
Emil Holms Kanal 20  
0999 København  
Denmark  
Phone +45 35204046  
bzu@dr.dk

**Marianna Kaat**  
Producer

Baltic Film Production  
Paldiski mnt.183-38  
13518 Tallinn  
Estonia  
Phone +372 6568621  
Fax +372 6568621  
Mobile +372 5027509  
marianna.kaat@neti.ee

**Finland**

**Erik Backman**

Head of Audience Insight  
YLE - Finnish Broadcasting Company  
P.O. Box 98  
00024 YLE  
Finland  
Phone +358 914802776  
Fax +358 91482441  
Mobile +358 405628124  
erik.backman@yle.fi

**Timo-Erki Heino**  
Producer  
YLE - Finnish Broadcasting Company  
Documentary Programmes  
Box 89  
00024 YLE  
Finland  
Phone +358 914802655  
Fax +358 91483885  
Mobile +358 407491472  
timo-erki.heino@yle.fi

**Jens Berg**  
Head of programmes  
YLE/FST5

**Petri Hyryläinen**  
Director of photography  
YLE - Finnish Broadcasting Company  
Kymintie 55  
00560 Helsinki  
Finland  
Phone +358 914803365  
Fax +358 91481256  
Mobile +358 405859039  
jens.berg@yle.fi  
svenska.yle.fi

**Liselott Forsman**

Head of Fiction  
YLE - Finnish Broadcasting Company  
PB 62  
00024 YLE  
Finland  
Phone +358 14808328  
Fax +358 92789942  
Mobile +358 407544513  
liselott.forsman@yle.fi

**Mary Gestrin**

Head of Channel  
YLE - Finnish Broadcasting Company  
PB 83  
00024 Yleisradio  
Finland  
Phone +358 914802833  
Fax +358 914802336  
Mobile +358 400703861  
mary.gestrin@yle.fi

**Anu Jaantila**  
Producer  
YLE - Finnish Broadcasting Company  
PB 62  
00024 Yleisradio  
Finland  
Phone +358 4914802446  
Fax +358 91481123  
Mobile +358 408442745  
anu.jaantila@yle.fi

**Karoliina Korhonen**  
Programme Developer  
YLE - Finnish Broadcasting Company  
PL 83  
00024 Yleisradio  
Finland  
Phone +358 914802755  
Fax +358 9148123  
Mobile +358 40583457  
tarja.nonen@yle.fi  
karoliina.korhonen@yle.fi

**Finland / France**

**Atro Lahtela**  
Director  
YLE - Finnish Broadcasting Company  
Tallberginkatu 1 C/13  
00180 Helsinki  
Finland  
Phone +358 96942292  
Mobile +358 405922292  
atro@kaapeli.fi

**Pia Maria Montonen**  
Executive Producer  
YLE - Finnish Broadcasting Company  
PB 61  
00024 Yleisradio  
Finland  
Phone +358 914802853  
Mobile +358 407220758  
pia.montonen@yle.fi

**Sari Möttönen**  
Journalist  
YLE - Finnish Broadcasting Company  
PL 92  
00024 Yleisradio  
Finland  
Phone +358 914804886  
Mobile +358 408307181  
sari.mottonen@yle.fi

**Tarja Nenonen**  
Production Manager  
YLE - Finnish Broadcasting Company  
Radiokatu 5, BOX 95  
Helsinki  
00024 Yleisradio  
Finland  
Phone +358 914802755  
Fax +358 9148123  
Mobile +358 40583457  
tarja.nonen@yle.fi  
www.yle.fi

**Anneli Pallas**  
Producer  
YLE - Finnish Broadcasting Company  
Radiokatu 5  
00240 Helsinki  
Finland  
Phone +358 914802232  
Fax +358 91481890  
Mobile +358 400763630  
anneli.pallas@yle.fi

**Riitta Pihlajamäki**  
Channel Controller  
Finnish Broadcasting Company  
YLE TV1  
Radiokatu 5, Helsinki, Box 97  
00024 Helsinki  
Finland  
Phone +358 914802211  
Fax +358 914804737  
Mobile +358 405034561  
riitta.pihlajamaki@yle.fi

**Jaana Puhakka**  
Producer  
YLE - Finnish Broadcasting Company  
Kuvani Ky  
Itäinen Pitkäkatu 9  
06100 Porvoo  
Finland  
Phone +358 405246277  
Mobile +358 405246277  
jaana.puhakka@kolumbus.fi

**Teija Rantala**  
Head of Children and Youth Programs  
YLE - Finnish Broadcasting Company  
TV2 P.O. Box 196  
33270 Tampere  
Finland  
Phone +358 914802700  
Fax +358 914802421  
Mobile +358 400701087  
teija.rantala@yle.fi  
www.yle.fi/teema

**Gert Sabel**  
Producer  
YLE - Finnish Broadcasting Company  
Radiokatu 5  
00240 Helsinki  
Finland  
Phone +358 63123531  
Mobile +358 503572882  
gert.sabel@yle.fi

**Elina Saksala**  
Training Coordinator  
YLE  
Radiokatu 5, Helsinki, Box 97  
00024 Yleisradio  
Finland  
Phone +358 914805730  
Fax +358 91481809  
Mobile +358 8307956  
elina.saksala@yle.fi  
www.yle.fi

**Jouko Salokorpi**  
Producer  
YLE - Finnish Broadcasting Company  
Kuvani Ky  
Itäinen Pitkäkatu 9  
06100 Porvoo  
Finland  
Phone +358 400468163  
Mobile +358 400468163  
jouko.salokorpi@yle.fi

**France**  
**Niina Tynkkynen**  
Associate Producer  
Finnish Broadcasting Company - YLE Teema  
Radiokatu 5, Helsinki, P.O. Box 97  
00024 Yleisradio  
Finland  
Phone +358 914802700  
Fax +358 914802421  
Mobile +358 400701087  
niina.tynkkynen@yle.fi  
www.yle.fi/teema

**Inari Uusimaki**  
YLE - Finnish Broadcasting Company  
PL 92  
00024 Yleisradio  
Finland  
Phone +358 400408676  
inari.uusimaki@yle.fi

**Leena Virtanen**  
Producer of Development  
YLE - Finnish Broadcasting Company  
Radiokatu 5  
PL 91  
00024 YLE  
Finland  
Phone +358 914805730  
Fax +358 91481809  
Mobile +358 408691159  
leena.virtanen@yle.fi  
www.yle.fi

**Staffan von Martens**  
Head of Programme Area  
Finnish Broadcasting Company  
BOX 62  
00024 Yleisradio  
Finland  
Phone +358 405449574  
Mobile +358 400468163  
staffan.von-martens@yle.fi

**Dominique Barneaud**  
Producer  
AGAT Films & Cie  
Radiokatu 5, Helsinki, P.O. Box 97  
00024 Yleisradio  
Finland  
Phone +33 153363232  
Fax +33 143570022  
Mobile +33 672874347  
dom@agatfilms.com  
www.agatfilms.com

**France / Germany****Sylvie Cazin**

Producer  
Institut national de l'audiovisuel  
4, avenue de l'Europe  
94360 Bry-sur-Marne  
France  
Phone +33 149833276  
Fax +33 149833182  
Mobile +33 685414619  
scazin@ina.fr

**Caroline Chevallier**

Déléguée aux programmes  
francetélévisions/TV5  
TV5 Monde  
7 Esplanade Henri de France  
75015 Paris  
France  
Phone +33 156225365  
Fax +33 156224579  
caroline.chevallier@tv5.org

**Anne-Marie Cuisset**

Director  
ARTE France  
8 rue Marceau  
92785 Issy les Moulineaux  
Cedex 9  
France  
Phone 33 155007194  
Fax 33 155007854  
m-zack@artefrance.fr  
www.arte.tv.com

**Anne Jaffrennou**

Director  
ARTE France  
8, rue Marceau  
92785 Issy les Moulineaux  
Cedex 9  
France  
Phone +33 155007194  
Fax +33 155007854  
cargo@cargo.films.com

**Thomas Johnson**

Film Director  
Play Film  
14 rue du Moulin Joli  
75011 Paris  
France  
Phone +33 148075685  
Fax +33 149230716

**Clara Kupperberg**

Director  
ARTE France  
8 Rue Marceau  
92785 Issy Les Moulineaux  
France  
Phone +33 155007234  
Fax +33 155007378  
Mobile 00 33 1 55 00 72 34  
Phone 00 33 6 19 57 19 75  
Email k-michael@artefrance.fr

**Marianne Lévy-Leblond**

Commissioning Editor  
ARTE France  
8 rue Marceau  
92785 Issy Les Moulineaux  
Cedex 9  
France  
Phone +33 155007195  
Fax +33 155007404  
m-levy-leblond@artefrance.fr

**Laurene Mansuy**

Commissioning Editors,  
Acquisitions Executive  
ARTE France  
8 rue Marceau  
92785 Issy les Moulineaux  
France  
Phone +33 155007230  
Fax +33 155007408  
cargo@cargo.films.com

**Karen Michael**

Chargée de programmes  
ARTE France  
8, rue Marceau  
92785 Issy les Moulineaux  
Cedex 9  
France  
Phone +33 155007234  
Fax +33 155007378  
Mobile +33 619571975  
Phone 00 33 1 55 00 72 34  
Mobile 00 33 6 19 57 19 75  
Email k-michael@artefrance.fr

**Jean Mino**

Managing Director  
Canal France International  
131 avenue de Wagram  
75017 Paris  
France  
Phone +33 140623242  
Fax +33 140623204  
Mobile +33 676960752  
jmo@cfi.fr  
www.cfi.fr

**Hind Saïh**

Producer  
Play film  
14 rue du Moulin Joli  
75011 Paris  
France  
Phone +33 148075685  
Fax +33 149230716  
Mobile +33 155007630  
christian.berger@dw-world.de  
hind-saih@playfilm.fr

**Karl-Heinz Angsten**

Head of Programme  
Development  
Westdeutscher Rundfunk  
Appellhofplatz 1  
50600 Cologne  
Germany  
Phone +49 2212208751  
Fax +49 2212208756  
Mobile +49 1722599126  
karl-heinz.angsten@wdr.de  
www.wdr.de

**Oliver Becker**

Director  
Deutsche Welle / DW-TV  
Sybelstr. 11  
10629 Berlin  
Germany  
Phone +49 7919780724  
Fax +49 7919781059  
Mobile +49 1704117949  
becker@rostrot.com

**Christian Berger**

Editor  
Deutsche Welle / DW-TV  
Voltastrasse 6  
13355 Berlin  
Germany  
Phone +49 3046466536  
Fax +49 3046466505  
Mobile +49 1755607630  
christian.berger@dw-world.de  
www.dw-world.de

**Frank-Dieter Dr. Freiling**

SVP International Affairs  
ZDF - Zweites Deutsches  
Fernsehen  
55100 Mainz  
Germany  
Phone +49 6131702050/1  
Fax +49 6131702052  
Mobile +49 1727164120  
freiling.f@zdf.de

**Ulrich Dr. Spies**

Managing Director  
Adolf-Grimme-Price (TV-Award)  
Adolf-Grimme-Institut  
Eduard-Weitsch-Weg 25  
45768 Marl  
Germany  
Phone +49 2365918922  
Fax +49 2365918989  
Mobile +49 1729103257  
ulrich.spies@web.de  
www.grimme-institut.de

**Beatrix Erhard**

Business Manager  
Interscouts - Stories & Locations  
Bahnhostrasse 9  
74523 Schwaebisch Hall  
Germany  
Phone +49 7919780724  
Fax +49 7919781059  
Mobile +49 1704117949  
erhard@interscouts.de  
www.interscouts.de

**Ellen Fellmann**

Director  
Deutsche Welle / DW-TV  
Sybelstr. 11  
10629 Berlin  
Germany  
Phone +49 302821033  
Mobile +49 179 7426317  
ellen.fellmann@web.de

**Steffen Hallaschka**

televisionaere medienproduktion  
Lützowufer 11  
10785 Berlin  
Germany  
Phone +49 3026480941  
Mobile +49 179 7426317  
hallaschka@televisionaere.de  
www.televisionaere.de

**Susanne Hoffmann**

Festival Director  
Prix Europa  
Prix Europa / RBB  
14046 Berlin  
Germany  
Phone +49 309799310900  
Fax +49 309799310919

**Julia Knobloch**

Filmmaker  
Freelance  
Wartburgstr. 3  
10823 Berlin  
Germany  
Phone +49 1723170170  
julia.knobloch@gmx.netww.com  
text.tv/freelancers

**Kristin Krueger**

RBB - Rundfunk Berlin  
Brandenburg  
Semmelweisstraße 38  
14482 Potsdam  
Germany  
Phone +49 61319293710  
Fax +49 61319293010  
Mobile +49 1703347210  
martin.rupps@swr.de

**Reiner Schild**

Editor  
Deutsche Welle / DW-TV  
Voltastr. 6  
13355 Berlin  
Germany  
Phone +49 3046466529  
Fax +49 3046466505  
Mobile +49 1715303440  
reiner.schild@dw-world.de  
www.dw-world.de

**Werner Nowak**

Head Africa Division  
Deutsche Welle-Akademie  
Voltastrasse 6  
13355 Berlin  
Germany  
Phone +49 3046468511  
Fax +49 3046468505  
werner.nowak@dw-world.de  
www.dw-world.de

**Katrin Rothe**

Director  
Freelancer for ZDF  
Bergstrasse 62  
10115 Berlin  
Germany  
Phone +49 3037001374  
Mobile +49 1634724111  
katrin@karotoons.de  
www.karotoons.de

**Dr. Martin Rupps**

Head of department  
ARD Koordination 3sat  
Südwestrundfunk  
Am Fort Gonsenheim 139  
55122 Mainz  
Germany  
Phone +49 61319293710  
Fax +49 61319293010  
Mobile +49 1703347210  
martin.rupps@swr.de

**Claudia Schreiner**

Head of Programming,  
Culture&Science  
ARD/ Mitteldeutscher Rundfunk  
Kantstrasse 71 - 73  
04275 Leipzig  
Germany  
Phone +49 3413007200  
Fax +49 3413007255  
Mobile +49 1708520117  
claudia.schreiner@mdr.de  
www.mdr.de

**Ghana**

**Jim Awindor**  
Head of Directing Department  
National Film and TV Institute  
PMB  
Genral Post Office

**Rainer Georg Traube**  
Head of Arts&Culture  
Deutsche Welle DW-TV  
Voltast. 6  
13355 Berlin  
Germany  
Phone +49 3046466800  
rainer.traube@dw-world.de  
www.dw-world.de

**Hungary**

**Pal Sipos**  
Head of Department  
Hungarian Television Ltd  
17 Szabadsag ter  
1054 Budapest  
Hungary  
Phone +36 13735373  
Fax +36 13735372  
Mobile +36 306195223  
pal.sipos@mtv.hu  
www.mtv.hu

**Frank Werner**  
Advisor for Television, Radio  
and international Cooperation  
Goethe-Institut  
Dachauer Strasse 122  
80637 Muenchen  
Germany  
Phone +49 8915921607  
frank.werner@goethe.de  
www.goethe.de

**Stefanie Wolf**  
Producer  
ZDF German Television  
ZDF-Straße 1  
55100 Mainz  
Germany  
Phone +49 6131702795  
Fax +49 6131709116  
Mobile +49 1772886112  
wolf.ste@zdf.de  
www.zdf.de

**India**

**Debasis Chattopadhyay**  
TV Journalist  
India Today  
Address 33/5 Maharani Indira  
Devi Road  
Parnasree Pally  
70060 Kolkata  
India  
sukritity@gmail.com

**Ireland****Con Bushe**

Producer  
Amergin  
11 Barnhill Park  
Dalkey  
9 Dublin  
Ireland  
Phone +353 12857476  
bushe@eircom.net

**Abhijit Dasgupta**

Secretary  
Kolkata Sukriti Foundation  
36/2 South End Park  
700029 Kolkata  
India  
Phone +91 3324635749  
Fax +91 3324648499  
Mobile +919830908833  
sukritity@gmail.com  
www.sukritifoundation.org

**Rupsha Dasgupta**  
Director  
Kolkata Sukriti Foundation  
36/2 South End Park  
700029 Kolkata  
India  
Phone +91 3324635749  
Fax +91 3324648499  
Mobile +91 9830008880  
rupshadg@gmail.com  
www.sukritifoundation.org

**Israel****Noemi Schory**

Producer  
Belfilms Ltd  
20 Ben Avigdor street  
67218 Tel Aviv  
Israel  
Phone +972 36240780  
Fax +972 36240781  
Mobile +972 544353221  
noemischory@gmail.com

**Sharon Shamir**

Producer  
Sirocco Productions  
12, Tyomkin St.  
65783 Tel-Aviv  
Israel  
Phone +972 35661218  
Fax +972 35661481  
Mobile +972 544424648  
sirocco@zahav.net.il

**Italy**

**Sergio Borelli**  
CIRCOM  
Vicolo Moroni 18  
00153 Roma  
Italy  
Phone +39 65899262  
Fax +39 658340811  
rm005757@flashnet.it

**Maia Giacobbe Borelli**  
Dottorato di ricerca  
Università di Roma  
via dei Marsi 67  
00185 Roma  
Italy  
Phone +39 064940866  
Fax +39 064940866  
Mobile +39 3482602754  
maia.borelli@gmail.com

**Japan**

**Teruyuki Yoshida**  
NHK - Japanese Broadcasting  
Corporation  
2-2-1 Jinnan, Shibuya-ku  
150-8001 Tokyo  
Japan  
Phone +81 354555873  
Fax +81 334662811  
koike.f-ge@nhk.or.jp

**Korea, South**

**Kyung Hee Kim**  
Deputy Director, International  
Relations  
Korean Broadcasting System  
18, Yoido-dong, Youngdung-  
po-gu  
150-790 Seoul  
Korea, South  
Phone +822 7811466  
Vicolo Moroni 18  
00153 Roma  
Italy  
Phone +39 65899262  
Fax +39 658340811  
rm005757@flashnet.it

**Kyrgyzstan**

**Sadyk Sher-Niyaz**  
Aitysh Film  
Str.1 Dinara Asanova  
720030 Bishkek  
Kyrgyzstan  
via dei Marsi 67  
00185 Roma  
Italy  
Phone +39 064940866  
Fax +39 064940866  
Mobile +99 6312988988  
sadyksn@rambler.ru

**Mexico**

**Natalia Almada**  
Director/Producer  
Altamura Films  
Rincon del Bosque 2, depto 6

Colonia Polanco  
11560 Mexico D.F.  
Mexico  
Phone +52 5552074401  
Fax +52 5555455058  
Mobile +52 5539016528  
+1 3472283686  
natalia@altamurafilms.com  
www.altamurafilms.com

**Lupita Miranda**

Documentary Director  
Centro de Capacitacion  
Cinematografica  
Av. Insurgentes Sur 3493, Villa  
Olimpica 21-404, Col. Miguel  
Hidalgo  
Tlalpan  
14020 Mexico City  
Mexico  
Phone +52 5556887776  
Fax +52 5556887776  
Mobile +52 5550747308  
azizanur@yahoo.com.mx

**Nepal**

**Purna Singh Baraily**  
Television Co-ordinator  
Jagaran Media Center  
Anamnagar, Kathmandu  
Nepal  
00977 Sayog Marga  
Nepal  
Phone +977 4226655  
Fax +977 4256780  
Mobile +977 9841542276  
pbaraily@gmail.com  
www.jagaranmedia.org.np

**Netherlands**

**Eric Karstens**  
EJC - European Journalism  
Centre  
Sonneville-Lunet 10  
6221 KT Maastricht  
Netherlands  
Phone +31 433254030  
Fax +31 433212626  
Mobile +49 1722116208  
karstens@ejc.nl  
www.ejc.nl

**Netherlands / Nigeria / Norway**

**Robert Kievit**  
 Head Department Drama  
 VARA  
 Postbus 175  
 1200 AD Hilversum  
 Netherlands  
 Phone +31 356711505  
 Fax +31 356711604  
 Mobile +31 654360548  
 jeannette.masri@vara.nl  
 www.vara.nl

**Suzanne Knotnerus-Klein**  
 Project Manager  
 Communication  
 Netherlands Public Broadcasting  
 Serdanglaan 2  
 1217HH Hilversum  
 Netherlands  
 Phone +31 356295344  
 Fax +31 356295345  
 Mobile +31 653480995  
 suzanne.knotnerus@omroep.nl

**Leonard Retel Helmrich**  
 Film Director  
 Scarabee Films  
 Grondster 1  
 5052 WP Goirle  
 Netherlands  
 Phone +31 135300276  
 Fax +31 135300277  
 Mobile +31 620289180  
 l.retel@planet.nl  
 www.scarabefilms.nl

**Oscar van der Kroon**  
 Editor-in-Chief  
 The Netherlands Programme Service  
 Sumatraalaan 49  
 Mediapark  
 1217 GP Hilversum  
 Netherlands  
 Phone +31 356773585  
 Fax +31 356775158  
 Mobile +31 653673987  
 oscar.van.der.kroon@nps.nl  
 www.nps.nl

**Oladotun Olaseni Asiwaju**  
**Dada**  
 Student  
 Lautech  
 P.O.Box 9149  
 Ui Post Office  
 200005 Ibadan, Oyo State  
 Nigeria  
 Phone +234 8035234203  
 Mobile +234 8035234203  
 onatisi@yahoo.com

**Ogunyeye Adedayo**  
**Darlington**  
 Sales  
 Private  
 P.O.Box 9149  
 Ui Post Office  
 200005 Ibadan, Oyo State  
 Nigeria  
 Phone +234 8035234203  
 Mobile +234 8035234203  
 onatisi@yahoo.com

**Norway**

**Ninja Benneche**  
 Director  
 NRK - Norsk Riksringkasting  
 NRK RT32  
 Bjørnsterne Bjørnsons plass 1  
 0340 Oslo  
 Norway  
 Phone +47 23042433

**Chika Onu**  
 Director  
 Valseco Industries Ltd.  
 51 Iweka Road  
 234 Onitsha, Anambra State  
 Nigeria  
 Phone +234 42459099  
 Fax +234 42459099  
 Mobile +234 8034232879  
 petagu2002@yahoo.com

**Saheed Rafiu**  
 Sales  
 Independent  
 P.O.Box 9149  
 Ui Post Office  
 200005 Ibadan, Oyo State  
 Nigeria  
 Phone +234 8035234203  
 Mobile +234 8035234203  
 onatisi@yahoo.com

**Prince Samuel Ikechukwu**  
**Udeonu**  
 Producer/Director  
 Greater African Film  
 International  
 67 Nza Street  
 1352 Kolasas  
 Enugu State  
 Nigeria  
 Phone +234 42459099  
 Mobile +234 8055820972  
 Mobile +234 8035234203  
 princesammie@yahoo.com

**Diderik Cappelen**  
 Editor  
 TV2  
 Karl Johans gt 14  
 0102 Oslo  
 Norway  
 Phone +47 02255  
 diderik.cappelen@tv2.no

**Erik Edland**  
 Photographer  
 TV2  
 Ryenbergsveien 10  
 0196 OSLO  
 Norway  
 Phone +47 95837373  
 Mobile +47 95837373  
 erik.edland@tv2.no  
 http://pub.tv2.no/TV2/  
 magasiner/dokument2/

**Jostein Eilertsen**  
 Journalist  
 NRK - Norsk Riksringkasting  
 Piggsgoppgrenda 10  
 1352 Kolasas  
 Norway  
 Phone +47 23047000  
 Mobile +47 90651451  
 jostein.eilertsen@nrk.no

**Norway**

**Marit Evertsen Grimstad**  
 Journalist  
 NRK - Norsk Riksringkasting  
 Leirskallen 6  
 1164 Oslo  
 Norway  
 Phone +47 23047000  
 Mobile +47 92281140  
 marit.evertsen.grimstad@nrk.no

**Tommy Gulliksen**  
 Journalist  
 TV2  
 Granittveien 20  
 1158 Oslo  
 Norway  
 Phone +47 22314506  
 Mobile +47 98872935  
 tommy.gulliksen@tv2.no

**Haagen Guttu**  
 Producer  
 NRK - Norsk Riksringkasting  
 NRK RT 32  
 0340 Oslo  
 Norway  
 Phone +47 90651451  
 Fax +47 23047866  
 Mobile +47 90651451  
 haagen.guttu@nrk.no  
 www.nrk.no

**Otto Haug**  
 Editor  
 NRK - Norsk Riksringkasting  
 Bj. Bjørnssons Plass 1  
 0340 Oslo  
 Norway  
 Phone +47 95299993  
 Mobile +47 95299993  
 otto.haug@nrk.no  
 www.nrk.no

**Marius Hoel**  
 Head of Staff  
 NRK - Norsk Riksringkasting  
 Bjørnsterne Bjørnsonsplass 1  
 0340 Oslo  
 Norway  
 Phone +47 23047000  
 Mobile +47 90912236  
 hanne.hoel@nrk.no

**Turid Homme**  
 Producer/Cameraman  
 NRK - Norsk Riksringkasting  
 Bjørnsterne Bjørnsonsplass  
 Mari Boine Geaidnu 12  
 0047 Oslo  
 Norway  
 Phone +47 45032955  
 Mobile +47 45032955  
 turid.homme@nrk.no

**Stein Isaksen**  
 TV Documentarist  
 NRK - Norsk Riksringkasting  
 Krognessveien 29  
 9291 Tromsø  
 Norway  
 Phone +47 77661200  
 Fax +47 77661206  
 Mobile +47 93066534  
 stein.age.isaksen@nrk.no

**Nita Kapoor**  
 Cultural Editor  
 NRK - Norsk Riksringkasting  
 RT 32  
 0340 Oslo  
 Norway  
 Phone +47 23045335  
 Fax +47 23049294  
 Mobile +47 91133999  
 birgitte.kvammen@nrk.no

**Bengt Roger Kåven**  
 Producer  
 NRK - Norsk Riksringkasting  
 Bjørnsterne Bjørnsonsplass  
 Mari Boine Geaidnu 12  
 9730 Karasjok  
 Norway  
 Phone +47 45032955  
 Mobile +47 45032955  
 bengt.roger.kaven@nrk.no  
 www.nrk.no/samiradio

**Christine Koht**  
 Freelance journalist  
 Sofienberggate 33  
 05558 Oslo  
 Norway  
 Phone +47 92232823  
 Mobile +47 92232823  
 post@seminarpartner.no

**Siss Kvamme**  
 Head of Staff  
 NRK - Norsk Riksringkasting  
 OUA, FG 41, NRK  
 0340 Oslo  
 Norway  
 Phone +47 23047881  
 Fax +47 23047374  
 Mobile +47 90828817  
 siss.kvamme@nrk.no

**Birgitte Kvammen**  
 Deputy Head of Training  
 NRK - Norsk Riksringkasting  
 APOK - BBM1  
 Bj. Bjørnsonsplass 1  
 0340 Oslo  
 Norway  
 Phone +47 23045335  
 Fax +47 23049294  
 Mobile +47 91133999  
 birgitte.kvammen@nrk.no

**Torstein Paulsen**  
 Journalist  
 NRK - Norsk Riksringkasting  
 NRK Marienlyst  
 FG22  
 0340 Oslo  
 Norway  
 Phone +47 91843386  
 Mobile +47 91843386  
 torstein.paulsen@nrk.no

**Kirsten Thorseth Poppe**  
Supervisor  
NRK - Norsk Riksringkasting  
Bjørnstjerne Bjørnsonsplass 1  
0340 Oslo  
Norway  
Phone +47 23048164  
Fax +47 23047866  
Mobile +47 91750776  
kirsten.thorseth.poppe@nrk.no

**Tone Ronning**  
Executive Producer  
NRK - Norsk Riksringkasting  
RB32  
NRK  
0259 Oslo  
Norway  
Phone +47 23047000  
Mobile +47 90967780  
tone.ronning@nrk.no

**Bodil Voldmo Sachse**  
Journalist  
NRK - Norsk Riksringkasting  
BBM 1  
0340 Oslo  
Norway  
Phone +47 23049227  
Mobile +47 90011917  
bodil.sachse@nrk.no  
www.nrk.no

**Turid Schnell**  
Head of staff  
NRK - Norsk Riksringkasting  
Bjørnstjerne Bjørnsonsplass 1  
0340 Oslo  
Norway  
Phone +47 23047720  
Fax +47 23047648  
Mobile +47 41611461  
turid.schnell@nrk.no

**Aslaug Sem**  
TV Producer /Journalist and  
Project Manager  
NRK - Norsk Riksringkasting

Lydverket, NRK  
RB41  
0340 Oslo  
Norway  
Phone +47 23042797  
Mobile +47 92023316  
aslaug.sem@nrk.no  
www.nrk.no/p3

### Pakistan

**Petra Raymond Dr.**  
Director  
Goethe-Institut Pakistan  
2, Brunton Road  
Civil Lines  
74200 Karachi  
Pakistan  
Phone +92 2156616336  
Fax +92 215661632  
director@karachi.goethe.org  
www.goethe.de/karachi

**Renata Puchacz**  
Programming Coordinator  
Telewizja Polska S.A.  
ulica Weronica 17  
00-999 Warsaw  
Poland  
Phone +48 225472974  
Fax +48 225476299  
Mobile +48 601528125  
renata.puchacz@waw.tvp.pl  
www.tvp.pl

### Palestine

**Saed Andoni**  
Producer / Director  
Dar Films Productions  
P.O. Box 2130  
Ramallah  
West Bank  
Palestine  
Phone + 972 22984038  
Fax + 972 22984037  
Mobile + 970 599260015  
saed@darfilms.ps  
www.darfilms.ps

**Antonio Valente**  
Professor  
Universidade de Aveiro  
Dep. Comunicação e Arte  
Campus Universitario Santiago  
3810-193 Aveiro  
Portugal  
Phone +35 1234 884174  
Fax +35 1234 370868  
avalente@ca.ua.pt

### Poland

**Renie Thorleifsson**  
Journalist / Producer  
NRK - Norsk Riksringkasting  
Bjørnstjerne Bjørnsonsplass 1  
0340 Oslo  
Norway  
Phone +47 23049363  
Fax +47 23048990  
Mobile +47 92898272  
renie.thorleifsson@nrk.no

**Lidia Piechota**  
Journalist  
TVP - Telewizja Polska S.A.  
ulica Jarocka 76b/13  
10-900 Olsztyn  
Poland  
Phone +48 895358147  
Fax +48 4952058698  
Mobile +48 880539031  
lidia piechota@gmail.com

**Nikolay Morozov**  
Producer  
Television Technical Center  
Osennij Boulevard 6  
App. 250  
121609 Moskau  
Russia  
Phone +7 4954129621  
Fax +7 4952058698  
Mobile +7 4959057010244  
tour1@bitravel.ru

### Singapore

**Samantha Loh**  
Assistant Director  
Media Development Authority  
of Singapore  
140 Hill Street no. 04-01 MICA  
Building  
179369 Singapore  
Singapore  
Phone +65 68379394  
Fax +65 68374142  
Mobile +65 91515274  
samantha\_loh@mda.gov.sg  
www.mda.gov.sg

**Efim Reznikov**  
Director  
Granat Film Studio  
St. Akademika Koroleva 21  
127427 Moscow  
Russia  
Phone +7 4956187297  
Fax +7 4956187297  
granatfilm@mtu-net.ru

**Leonid Zolotarevsky**  
Adviser to General Director  
Television Center Ostankino  
Ulitsa Akademika Koroljova  
dom 12  
127427 Moscow  
Russia  
Phone +7 4956177500  
Fax +7 4956179857  
Mobile +7 4957998357  
lazo@ostankino.ru

### Senegal

**Angele Diabang Brener**  
Director / Producer  
Karoninka  
P.O.Box 29740  
Dakar -Yoff  
Senegal  
Phone +221 6453685  
Fax +221 8245100  
Mobile +221 6453685  
assybrener@yahoo.fr

**Rehad Desai**  
Filmmaker  
Uhuru Productions  
P.O. Box 1003  
Auckland Park  
2006 Johannesburg  
South Africa  
Phone +27 114038438  
Fax +27 114038499  
Mobile +27 839979204  
rehad@icon.co.za  
www.uhuruproductions.co.za

**Yvonne Kgame**  
General Manager Content Hub  
SABC - South African  
Via-Vision In Africa  
22 1st Ave, Pierneef Park,  
Linden  
Johannesburg 2195  
2195 2195  
South Africa  
Phone +27 117821304/5  
Fax +27 117146835  
Mobile +27 825610690  
kgamey@sabc.co.za  
www.sabc.co.za

**Busisiwe Chaane**  
Head of Genre Factual  
SABC - South African  
Broadcasting Corporation  
7 Ben Roma, 120 Oceanview  
Drive, Sea Point  
Cape Town  
8005 Cape Town  
South Africa  
Phone +27 214473600  
Fax +27 214473610  
Mobile +27 823301805  
joanne@pandamonium.co.za  
www.pandamonium.co.za

**Joanne Levitan**  
Producer/Director  
Pandamonium Productions  
9th Floor, TV Block, Cnr Henley  
and Artillery Roads  
Auckland Park  
2006 Johannesburg  
South Africa  
Phone +27 117147481  
Fax +27 117145160  
Mobile +27 82957710  
chaanedb@sabc.co.za  
rl@johannesburg.goethe.org

**Kethiwe Ngcobo**  
Head of Genre Drama  
SABC - South African  
Broadcasting Corporation  
Private Bag X1  
Auckland Park  
2094 Johannesburg  
South Africa  
Phone +27 117145371  
Fax +27 117146239  
Mobile +27 834702210  
ngcobok01@sabc.co.za  
www.sabc.co.za

**Ilze Nix**  
Project Manager  
SABC - South African  
Broadcasting Corporation  
Private Bag 41  
Auckland Park  
2006 Johannesburg  
South Africa  
Phone +27 117146475  
Fax +27 117146835  
Mobile +27 825610690  
kgamey@sabc.co.za  
www.sabc.co.za

**Bernd Pирung**  
Regional Director  
Goethe-Institut  
Private Bag X 18  
Parkview  
2122 Johannesburg  
South Africa  
Phone +27 114423232  
Fax +27 114423738  
rl@johannesburg.goethe.org

**South Africa / Spain**

**Fiona Summers**  
 Producer / Director  
 Pandamonium Productions  
 5 Lincoln Road  
 Sea Point  
 8001 CapeTown  
 South Africa  
 Phone +27 214473600  
 Fax +27 214473610  
 Mobile +27 839818742  
 fiona@pandamonium.co.za  
 www.pandamonium.co.za

**Spain**

**Victor Carrera**  
 Head of International Relations  
 TV3 - Televisió de Catalunya  
 Carrer de la TV3 s/n  
 08970 Sant Joan Despí  
 Spain  
 Phone +34 935528082  
 Fax +34 934732921  
 Mobile +34 607071010  
 vcarrera.x@tv3.cat  
 www.tv3.cat

**Patricia van Heerden**  
 Head Entertainment  
 SABC - South African  
 Broadcasting Corporation  
 Artillery Road  
 Auckland Park  
 Johannesburg 2092  
 South Africa  
 Phone +27 117145639  
 Fax +27 117146511  
 Mobile +27 832583226  
 patvanheerden@gmail.com

**Sylvia Vollenhoven**  
 Producer  
 VIA - Vision In Africa  
 P.O. Box 4936  
 Cresta  
 2118 Johannesburg  
 South Africa  
 Phone +27 834131446  
 Fax +27 112197413  
 Mobile +27 834131446  
 sylvia@viavision.co.za  
 www.viavision.co.za

**Francesc Escribano**  
 General Manager  
 TV3 - Televisió de Catalunya  
 Carrer de la TV3 s/n  
 08970 Sant Joan Despí  
 Spain  
 Phone +34 934999396  
 Fax +34 934732921  
 Mobile +34 617344393  
 fescribano.m@tv3.cat

**Rubén García**  
 Yomeloguiso Producions  
 Sant Pere més alt 55  
 Baixos  
 08003 Barcelona  
 Spain  
 Phone +34 933869493  
 Mobile +34 635833635  
 rubengarcia@yomeloguiso.net  
 www.yomeloguiso.net

**Ingrid Guardiola**  
 Pompeu Fabra University/ Input  
 Archive  
 Ramblas 30-32  
 08002 Barcelona  
 Spain  
 Phone +34 935422287  
 Fax +34 935422302  
 Mobile +34 686144 960  
 ingrid.guardiola@upf.edu  
 hiperboreana.blogspot.com

**Cristina Hernández**  
 Journalist  
 TVE - Televisiune Nacional  
 España  
 av. Mercè Vilaret s/n  
 08190 Sant Cugat del Vallès  
 Spain  
 Phone +34963865216  
 Fax +34 963865213  
 Mobile +34 637464091  
 teresa.cebran@terra.es  
 www.fia-uimp.com

**Jesús Manuel Iglesias Díaz**  
 Manager Director  
 Televisión de Galicia S.A.  
 Bando - San Marcos  
 15820 Santiago de Compostela  
 Spain  
 Phone +34 981540710  
 Fax +34 981540719  
 dir.tvg@crtvg.es  
 www.crtvg.es

**Alba Montaner**  
 Yomeloguiso Producions  
 Sant Pere més alt 55, Baixos  
 08003 Barcelona  
 Spain  
 Phone +34 932105563  
 Mobile +34 678451487  
 albamontaner@yomeloguiso.net  
 info@yomeloguiso.net

**Fulvia Nicolas**  
 TV3 - Televisió de Catalunya  
 Carrer de la TV3 s/n  
 08970 Sant Joan Despí  
 Spain  
 Phone +34 93467685  
 Mobile +34 659054803  
 mroma@batabat.cat  
 www.batabat.cat

**Joan Pavia**  
 TV3 - Televisió de Catalunya  
 Carrer de la TV3 s/n  
 08970 Sant Joan Despí  
 Spain  
 Phone +34 934999338  
 Mobile +34 654 872127  
 fnicolas.f@tv3.cat

**Spain / Sweden**

**Elisabet Pons**  
 Journalist  
 Media 3.14  
 Carrer Gaspar Fàbregas, 81  
 08950 Barcelona  
 Spain  
 Phone +34 34761551  
 Fax +34 34761552  
 Mobile +34 626089656  
 epons@mediapro.es  
 www.mediapro.es

**Isabel Requena**  
 Yomeloguiso Producions  
 Sant Pere més alt 55, Baixos  
 08003 Barcelona  
 Spain  
 Phone +34 933681822  
 Mobile +34 699213776  
 isarequena@yomeloguiso.net  
 www.yomeloguiso.net

**Marc Roma**  
 Director  
 Batabat SCCL  
 Corders, 22-28  
 08911 Badalona, Barcelona  
 Spain  
 Phone +34 9346747685  
 Mobile +34 659054803  
 mroma@batabat.cat  
 www.batabat.cat

**Xavier Romero**  
 Head of Children and Youth  
 Programmes  
 TV3 - Televisió de Catalunya  
 Carrer de la TV3 s/n  
 08970 Sant Joan Despí  
 Spain  
 Phone +34 934999333  
 Fax +34 934734109  
 Mobile +34 647333834  
 xromero.v@tv3.cat  
 www.tv3.cat

**Pau Subirós**  
 Producer  
 El Kinògraf  
 Bonavista 3, 1º 2º  
 08012 Barcelona  
 Spain  
 Phone +34 637596396  
 Mobile +34 637596396  
 pau@elkinograf.com  
 www.elkinograf.com

**Joan Ubeda**  
 Producer  
 MEDIA 3.14  
 Imagina Centre Audiovisual  
 Gaspar Fàbregas 81  
 08950 Esplugues de Llobregat  
 Spain  
 Phone +34 934761551  
 Fax +34 934761552  
 jubeda@mediapro.es  
 www.mediapro.es

**Franziska von Malsen**  
 Director Deutsche  
 Kulturnachrichten auf B.TV  
 Barcelona Televisió/Goethe-  
 Institut Barcelona  
 Goethe-Institut  
 Carrer Manso, 24-28  
 08015 Barcelona  
 Spain  
 Phone +34 932926006  
 Mobile +34 657181495  
 franzivonmalsen@web.de  
 http://www.goethe.de/ins/es/bar  
 /de370785.htm

**Johan Grafström**  
 Head of Programmes  
 SVT - Sveriges Television  
 Agnesfridsvägen 111  
 212 01 Malmö  
 Sweden  
 Phone +46 87844115  
 Fax +46 86127132  
 Mobile +46 703688163  
 nik@ur.se  
 www.ur.se

**Hillevi Hennix**  
 Producer  
 SVT - Sveriges Television  
 Agnesfridsvägen 111  
 212 01 Malmö  
 Sweden

**Jan Hermansson**  
 Head of Unit  
 SVT - Sveriges Television  
 SVT Orebro  
 70184 Orebro  
 Sweden

**Carina Brorman**  
 SVT - Sveriges Television  
 Agnesfridsvägen 111  
 212 01 Malmö  
 Sweden

**Hans Karlsson**  
 Executive Producer  
 SVT - Sveriges Television  
 Agnesfridsvägen 111  
 212 01 Malmö  
 Sweden

**Ninnie Küller**  
 Head Programme  
 Acquisitions/Int. Relations  
 SVT - Sveriges Television  
 Tulegatan 7  
 113 95 Stockholm  
 Sweden

**Sweden**

**Eva Landahl**  
 Commissioning Editor  
 SVT - Sveriges Television  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 87840000  
 Mobile +46 708848175  
 eva.landahl@svt.se

**Roger Nydahl**  
 Executive Producer  
 SVT - Sveriges Television  
 P.O. Box 3050  
 350 33 Växjö  
 Sweden  
 Phone +46 470778866  
 Mobile +46 734258917  
 roger.nydahl@svt.se

**Ann-Mari Langer**  
 Production Coordinator  
 SVT - Sveriges Television  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 87840000  
 Mobile +46 705843401  
 ann-mari.langer@svt.se

**Clara Mannheimer**  
 Producer  
 SVT - Sveriges Television  
 Karlavägen 113  
 115 26 Stockholm  
 Sweden  
 Phone +46 87843482  
 Fax +46 86623768  
 Mobile +46 708847057  
 clara.mannheimer@svt.se

**Fredrik Norberg**  
 SVT - Sveriges Television  
 Agnesfridsvägen 111  
 21201 Malmö  
 Sweden  
 Phone +46 40227422  
 Mobile +46 705697604  
 fredrik.norberg@svt.se

**Lars Säfström**  
 Producer  
 SVT - Sveriges Television  
 Agnesfridsvägen 111  
 212 01 Malmö  
 Sweden  
 Phone +46 40227072  
 Mobile +46 708848026  
 lars.safstrom@svt.se  
 www.svt.se

**Håkan Sandberg**  
 Programme Developer  
 SVT - Sveriges Television  
 KH  
 105 10 Stockholm  
 Sweden  
 Phone +46 87848510  
 Mobile +46 707848510  
 hakan.sandberg@svt.se  
 www.svt.se

**Gunwi Silander**  
 Director  
 SVT - Sveriges Television  
 Delsjövägen  
 405 13 Göteborg  
 Sweden  
 Phone +46 31837390  
 Fax +46 31837300  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 87840000  
 Mobile +46 708856007  
 bjorn.ostlund@svt.se  
 www.svt.se/soderlage

**Cina Ronn**  
 Head of Informal Learning  
 UR  
 Tulegatan  
 115 26 Stockholm  
 Sweden  
 Phone +46 86614640  
 Mobile +46 739845008  
 cina.ronn@ur.se

**Markus Sterky**  
 Head of Programme  
 Development  
 SVT - Sveriges Television  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 87840000  
 Mobile +46 736257665  
 markus.sterky@svt.se  
 www.svt.se

**Carl Tofft**  
 Producer  
 SVT - Sveriges Television  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 87840000  
 Mobile +46 708848085  
 carl.toftt@svt.se  
 www.svt.se

**Adrienne von Geyterz**  
 Production Coordinator  
 SVT - Sveriges Television  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 31837390  
 Fax +46 31837300  
 Oxenstiernsgatan 26  
 105 10 Stockholm  
 Sweden  
 Phone +46 87840000  
 Mobile +46 705837490  
 gunwi.silander@svt.se  
 www.svt.se

**Michael Stenberg**  
 Executive Producer  
 Director / Producer  
 Charon Film ab  
 Taptogatan 6  
 115 26 Stockholm  
 Sweden  
 Phone +46 40227235  
 Fax +46 40224666  
 Mobile +46 708856006  
 mi@charon.se  
 www.charon.se

**Sweden / Switzerland**

**Thomas Beck**  
 Head of Music, Dance +  
 Theatre  
 SF - Schweizer Fernsehen  
 Fernsehstrasse 1-4  
 8052 Zürich  
 Switzerland  
 Phone +41 443055804  
 Fax +41 44305518  
 Mobile +41 763919987  
 thomas.beck@sf.tv  
 www.sf.tv

**Switzerland**

**Urs Augstburger**  
 Commissioning Editor  
 SF - Schweizer Fernsehen  
 Fernsehstr. 1-4  
 8052 Zürich  
 Switzerland  
 Phone +41 227088678  
 Fax +41 227089868  
 Phone +41 443055829  
 Mobile +41 792582908  
 urs.augstburger@sf.tv

**Walter Bachmann**  
 Head of Multimedia  
 SF - Schweizer Fernsehen  
 Fernsehstrasse 1-4  
 8052 Zürich  
 Switzerland  
 Phone +41 918035815  
 Mobile +41 79 2344257  
 Phone +41 443055341  
 walter.bachmann@sf.tv  
 www.sf.tv

**Béatrice Barton**  
 Head of New Formats  
 TSR - Télévision Suisse Romande  
 20, quai Ernest Ansermet  
 1211 Genève 8  
 Switzerland  
 Phone +41 227082020  
 Fax +41 227089893  
 Mobile +41 796918043  
 marianna.widmalm@svt.se  
 www.svt.se

**Demian Zarins**  
 Project Manager  
 SVT - Sveriges Television  
 Oxenstiernsgatan 26  
 10510 Stockholm  
 Sweden  
 Phone +46 87843312  
 Mobile +46 709951984  
 demian.zarins@svt.se  
 www.svt.se

**Chantal Bernheim**  
 Directrice Ressources et  
 Développement  
 TSR - Télévision Suisse Romande  
 20, quai Ernest Ansermet  
 1205 Genève  
 Switzerland  
 Phone +41 227088678  
 Fax +41 227089868  
 chantal.bernheim@tsr.ch  
 www.rtsi.ch

**Piernando Binaghi**  
 Journalist  
 TSI - Televisione Svizzera  
 Via Cureglia  
 6903 Lugano  
 Switzerland  
 Phone +41 918035815  
 Mobile +41 79 2344257  
 Phone +41 443055341  
 piernando.binaghi@rtsi.ch  
 www.rtsi.ch

**Regula Bochsler**  
 Head of Department Current  
 Cultural Affairs  
 SF - Schweizer Fernsehen  
 Fernsehstr. 1-4  
 8052 Zürich  
 Switzerland  
 Phone +41 443056628  
 Fax +41 443055808  
 Mobile +41 796918043  
 regulia.bochsler@sf.tv  
 www.kulturplatz.sf.tv

**Michel Bodmer**  
 Head of Film and Series  
 Programming  
 SF - Schweizer Fernsehen  
 Fernsehstr. 1-4  
 8052 Zürich  
 Switzerland  
 Phone +41 313509461  
 Fax +41 313509448  
 alberto.chollet@  
 srgssrdeesuisse.ch

**Monica Bonetti**  
 Web Journalist  
 RTSI - Radiotelevisione Svizzera  
 via Luvelina 6  
 6943 Vezia  
 Switzerland  
 Phone +41 918035111  
 Fax +41 918035355  
 augusto.chollet@rtsi.ch  
 www.rtsi.ch

**Pierre-François Chatton**  
 Directeur Affaires Générales  
 TSR - Télévision Suisse Romande  
 20, quai Ernest Ansermet  
 1211 Genève 8  
 Switzerland  
 Phone +41 313225047  
 Fax +41 313241349  
 Mobile +41 792920848  
 sophie.delessert@deza.admin.ch

**Christophe Chaudet**  
 Rédacteur en Chef Adjoint  
 TSR - Télévision Suisse Romande  
 20, quai Ernest Ansermet  
 1211 Genève  
 Switzerland  
 Phone +41 443056628  
 Fax +41 22708834  
 Mobile +41 796918043  
 christophe.chaudet@tsr.ch  
 www.sf.tv

**Alberto Chollet**  
 SRG SSR idée suisse  
 Giacomettistrasse 3  
 Bern  
 Switzerland  
 Phone +41 313509461  
 Fax +41 313509448  
 alberto.chollet@  
 srgssrdeesuisse.ch

**Augusto Chollet**  
 Head of TV Entertainment  
 TSI - Televisione Svizzera  
 Casella Postale  
 6903 Lugano  
 Switzerland  
 Phone +41 918035111  
 Fax +41 918035355  
 augusto.chollet@rtsi.ch  
 www.rtsi.ch

**Sophie Delessert**  
 Programme audiovisuel DDC  
 Direction développement et  
 coopération DDC  
 TSR - Télévision Suisse Romande  
 20, quai Ernest Ansermet  
 1211 Genève 8  
 Switzerland  
 Phone +41 313225047  
 Fax +41 313241349  
 Mobile +41 792920848  
 sophie.delessert@deza.admin.ch

**Pascal Derungs**  
 Producer  
 SF - Schweizer Fernsehen  
 Fernsehstrasse 1-4  
 8052 Zürich  
 Switzerland  
 Phone +41 443056628  
 Fax +41 443055810  
 Mobile +41 793261906  
 pascal.derungs@sf.tv  
 www.sf.tv

**Switzerland****Christian Eggenberger**

Producer  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zurich  
Switzerland  
Phone +41 443055510  
christian.eggenberger@sf.tv  
www.sf.tv

**Peter Entell**

Producer / Director  
Show and Tell Films  
Chemin de Pacoty 22  
1297 Founex  
Switzerland  
Mobile +41 793765557  
pentell@worldcom.ch

**Simone Falb**

Redactor  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zurich  
Switzerland  
Phone +41 443056982  
Fax +41 443056989  
simone.falb@sf.tv  
www.sf.tv

**Giulia Fretta**

Responsabile Produzione Fiction  
TSI - Pacte  
RTSI - Radiotelevisione Svizzera  
Casella Postale  
6903 Lugano-Comano  
Switzerland  
Phone +41 918035414  
Fax +41 918035355  
Mobile +41 79 3017666  
giulia.fretta@rtsi.ch

**Nicolas Frey**

Scriptwriter  
Pointprod SA  
41b, route des Jeunes  
CP 1302  
1211 Genève 26  
Switzerland  
Phone +41 223284848  
Fax +41 223284959  
Mobile +41 793503567  
camille.bieler@pointprod.ch  
www.pointprod.ch

**Jean-Marc Frohle**

Pointprod sa  
41b, route des Jeunes  
CP 1302  
1211 Genève 26  
Switzerland  
Phone +41 223284848  
Fax +41 223284959  
Mobile +41 795144744  
jean-marc.frohle@pointprod.ch  
www.pointprod.ch

**Bertilla Giossi**

Editor  
RTR - Televisiun Rumantscha  
Via da Masans 2  
7002 Chur  
Switzerland  
Phone +41 812557575  
Fax +41 812557510  
Mobile +41 793046340  
bertilla.giossi@rtr.ch  
www.rtr.ch

**Joanne Holder**

Producer  
TSI - Televisione Svizzera  
Casella postale  
6903 Lugano  
Switzerland  
Phone +41 918035687  
Fax +41 918035355  
Mobile +41 794029827  
joanne.holder@rtsi.ch  
www.rtsi.ch

**Elda Guidinetti**

Producer  
Ventura Film  
al Castello  
6866 Meride  
Switzerland  
Phone +41 918035687  
Fax +41 918035355  
Mobile +41 793503567  
guidinetti@venturafilm.ch

**Josefa Haas**

Director  
Medieninstitut  
Konradstrasse 14  
Postfach  
8021 Zurich  
Switzerland  
Phone +41 443186466  
Fax +41 443186462  
Mobile +41 793219266  
josefa.haas@medieninstitut.ch  
www.medieninstitut.ch

**Katrin Hemmer**

Publisher  
SRG SSR idée suisse  
Giacomettistrasse 3  
3006 Bern  
Switzerland  
Phone +41 313509339  
Fax +41 313509735  
katrin.hemmer@  
srgssrideesuisse.ch  
Phone +41 432449040  
stephan.inderbitzin@gmx.ch

**Switzerland****Patrizio Tito Malaguerra**

Producer  
TSI - Televisione Svizzera  
Via Canevacini  
6903 Lugano  
Switzerland  
Phone +41 918035394  
Fax +41 918035673  
Mobile +41 794440840  
patrizio.malaguerra@rtsi.ch

**Viviane Manz**

Redaktorin  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 443055750  
Mobile +41 765644343  
viviane.manz@sf.tv  
www.sf.tv

**Adrian Marthaler**

Head of Culture Department  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
Postfach  
8052 Zürich  
Switzerland  
Phone +41 317213591  
Fax +41 317215991  
Mobile +41 798205061  
andrea.haase@sf.tv

**Barbara Krieger**

Producer  
Swiss Television  
Fernsehstr. 1-4  
Postfach  
8052 Zurich  
Switzerland  
Phone +41 44 305 50 09  
Mobile +41 79 359 32 82  
barbara.krieger@sf.tv

**Alexander Mazzara**

Rédacteur en chef des magazines  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
20, quai Ernest Ansermet  
CP 234  
1211 Genève 8  
Switzerland  
Phone +41 443055847  
Fax +41 443055818  
Mobile +41 794728292  
alexander.mazzara@sf.tv  
www.sf.tv

**Yves Ménestrier**

Directeur de la Programmation  
TSR - Télévision Suisse Romande  
Case postale 234  
1211 Genève 8  
Switzerland  
Phone +41 227088259  
Fax +41 227089855  
Mobile +41 796152952  
yves.menestrier@tsr.ch  
www.tsr.ch

**Christoph Müller**

Senior Producer  
SF - Schweizer Fernsehen  
Fernsehstr. 1-4  
8052 Zürich  
Switzerland  
Phone +41 443055906  
Fax +41 443055912  
Mobile +41 796399774  
christoph.mueller@sf.tv  
www.sf.tv

**Jörg Niggli**

Producer  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 433055899  
Mobile +41 798999910  
joerg.niggli@sf.tv  
www.sf.tv

**Catherine Noyer**

Déléguée générale aux Affaires  
Extérieures  
TSR - Télévision Suisse Romande  
20, quai Ernest Ansermet  
1211 Genève 8  
Switzerland  
Phone +41 227088496  
Fax +41 227089501  
Mobile +41 794472111  
catherine.noyer@tsr.ch

**Daniel Monnat**

Rédacteur en chef des magazines  
TSR - Télévision Suisse Romande  
20, quai Ernest Ansermet  
CP 234  
1211 Genève 8  
Switzerland  
Phone +41 227088854  
Fax +41 227088773  
Mobile +41 792172459  
d.monnat@bluewin.ch  
www.tsr.ch

**Gilles Pache**

Directeur Information & Magazines  
TSR - Télévision Suisse Romande  
20, quai Ernest Ansermet  
1211 Genève 8  
Switzerland  
Phone +41 227088953  
Fax +41 227088773  
gilles.pache@tsr.ch  
www.tsr.ch

**Switzerland****Lorenzo Patocchi**

SW Engineer  
Cryms sagl  
Via Vedeggio 1  
Uovo di Manno  
6928 Manno  
Switzerland  
Phone +41 916055266  
Fax +41 912239797  
Mobile +41 793750891  
lorenzo@cryms.com  
www.cryms.com

**Enzo Pelli**  
Head, Culture and Fiction  
TSI - Televisione Svizzera  
Casella Postale  
6903 Lugano  
Switzerland  
Phone +41 918035348  
Fax +41 918035355  
Mobile +41 79 6811216  
enzo.pelli@rtsi.ch

**Patrizia Pesko**  
Redattrice  
RTSI - Radiotelevisione Svizzera  
CP  
6903 Lugano  
Switzerland  
Phone +41 918035304  
Fax +41 918035355  
patrizia.pesko@rtsi.ch  
www.rtsi.ch

**Andres Pfaeffli**  
Producer  
Ventura Film  
al Castello  
6866 Meride  
Switzerland  
Phone +41 916462021  
Fax +41 916460386  
Mobile +41 793372649  
ventura@venturafilm.ch  
www.venturafilm.ch

**Blaise Piguet**  
Director  
TSR - Télévision Suisse Romande  
20, quai Ernest Ansermet  
CP 234  
1211 Genève 8  
Switzerland  
Phone +41 221082020  
Mobile +41 795701480  
blaise.piguet@tsr.ch

**Bernard Rappaz**  
Rédacteur en chef TSR  
Multimédia  
TSR - Télévision Suisse Romande  
20, quai Ernest Ansermet  
1205 Genève 8  
Switzerland  
Phone +41 227089520  
Fax +41 227089843  
Mobile +41 79 6811216  
bernard.rappaz@tsr.ch  
www.tsr.ch

**Barbara Riesen**  
StV Leiterin 3sat Schweiz  
Schweizer Fernsehen 3sat  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 443056472  
Fax +41 443056472  
Mobile +41 796289105  
barbara.riesen@sf.tv  
www.3sat.de

**Nathalie Rufer**  
Redaktorin  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 443055913  
Mobile +41 792786186  
nathalie.rufer@sf.tv

**Harry Sivec**  
Chef Medien und  
Kommunikation  
DEZA  
Freiburgstrasse 130  
3003 Berne  
Redaktionsleiter  
SF - Schweizer Fernsehen  
Redaktion Soap  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 3103223448  
Fax +41 313241348  
Mobile +41 796871106  
marianne.holzer@  
deza.admin.ch

**Gregor Sonderegger**  
Deputy Chief of Leben live  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8050 Zürich  
Switzerland  
Phone +41 443056990  
gregor.sonderegger@sf.tv

**Tamara Stettler**  
Redaktorin  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 443056338  
Fax +41 443056337  
Mobile +41 763405241  
tamara.stettler@sf.tv  
www.sf.tv

**Dominik Stroppel**  
Produzent SF Spezial  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 443056383  
Fax +41 443055818  
Mobile +41 763919108  
dominik.stroppel@sf.tv  
www.sf.tv

**Taiwan**

**Hui Ping Fu**  
Producer  
Chinese Television System  
No. 100, Guangfu S.RD  
Da-an District  
106 Taipei  
Taiwan  
Phone +886 227756854  
Fax +886 227115031  
Mobile +886 0930401401  
quinofu@hotmail.com

**Noel Tortajada**  
Director  
Pointprod SA  
41b, route des Jeunes  
CP 1302  
1211 Genève 26  
Switzerland  
Phone +41 223284848  
Fax +41 223284959  
camille.bieler@pointprod.ch  
www.pointprod.ch

**Christoph Ullmann**  
Redaktor  
SF - Schweizer Fernsehen  
Redaktion Sternstunden  
Postfach  
8052 Zürich  
Switzerland  
Phone +41 443055832  
Fax +41 443055815  
Mobile +41 792564708  
christoph.ullmann@sf.tv

**Esther van Messel**  
CEO  
First Hand Films  
Fritz Heeb - Weg 5  
8050 Zürich  
Switzerland  
Phone +41 443122060  
Fax +41 443122080  
Mobile +41 793351572  
esther.van.messel@  
firstrandfilms.com  
www.firstrandfilms.com

**Nicole Westenfelder**  
Reaktorin, Moderatorin  
SF - Schweizer Fernsehen  
Redaktion Puls  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 443055875  
Mobile +41 786005455  
nicole.westenfelder@sf.tv

**Simon Wirth**  
Marketing Consultant  
SF - Schweizer Fernsehen  
Fernsehstrasse 1-4  
8052 Zürich  
Switzerland  
Phone +41 443055084  
Fax +41 443055918  
Mobile +41 765792595  
simon.wirth@sf.tv  
www.firstrandfilms.com

**Timothy Liu**  
Administrator  
PTS - Public Television Service  
Foundation  
No 50, Lane 75, Sec 3  
Kang Ning rd.  
114 Taipei  
Taiwan  
Phone +886 226332000\*6317  
Fax +886 226346584  
Mobile +886 968667825  
sbiubui1119@hotmail.com

**Juergen Gerbig**  
Director  
German Cultural Center Taipei  
12/F, 20 Heping W. Road  
Sec. 1  
114 Taipei  
Taiwan  
Phone +886 223657294  
Fax +886 223687542  
Mobile +886 9101267705  
director@taipei.goethe.org  
www.dk.taipei.org.tw  
anne-frederique.widmann@  
tsr.ch

**Leh-Chyun Lin**  
Director International  
Department  
PTS - Public Television Service  
Foundation  
No. 100, Lane 75, Sec. 3  
Kang Ning Rd.  
114 Taipei  
Taiwan  
Phone +886 226301040  
Fax +886 226301895  
Mobile +886 912861609  
prg1181@mail.pts.org.tw

**Sabine Hagemann-Uenluesoy**  
Director  
Goethe-Institut  
Atatürk Bulv. 131  
06640 Ankara  
Turkey  
Phone +90 3124195283  
Fax +90 3124180847  
il@ankara.goethe.org  
www.goethe.de/ankara

**Switzerland / Taiwan / Turkey**

**United Kingdom / United States****United Kingdom**

**Nicola Gibson**  
Producer/Director  
BBC - British Broadcasting Corporation  
Rm 5356  
White City  
W12 7TS London  
United Kingdom  
Phone +44 20827883  
Mobile +44 7740444525  
nicola.gibson@bbc.co.uk

**Vivi Mellegard**  
Producer/Director  
vivimellegard@hotmail.com

**Detlef Siebert**  
BBC - British Broadcasting Corporation  
Science & History, White City, Room 4150  
201 Wood Lane  
W12 7TS London  
United Kingdom  
Phone +44 7802427618  
Mobile +44 7802427618  
detlef.siebert@bbc.co.uk

**Dick Taylor**  
Producer/Director  
BBC - British Broadcasting Corporation  
White City Building  
201 Wood Lane  
W12 7TS London  
United Kingdom  
Phone +44 2087526134  
Fax +44 2087526155  
Mobile +44 7850848208  
monica.nath@bbc.co.uk

**United States**

**Barbara Attie**  
Producer/Director  
Attie & Goldwater Productions

16 Levering Circle  
Bala Cynwyd  
19004 Pennsylvania  
United States  
Phone +1 6106647316  
Fax +1 6106645423  
Mobile +1 6103107996  
bkattie@aol.com  
www.attiegoldwater.com

**Chelsea Benham**  
Radio/Television Production  
Supervisor  
The University of Texas-Pan American  
1201 W. University Dr.  
AB, 124  
78539 Edinburg, TX  
United States  
Phone +1 9563167996  
Fax +1 9563812416  
Mobile +1 9564292482  
cfbenham@panam.edu  
www.panam.edu

**Karla Berry**  
Professor  
University of South Carolina  
225 Westwood Ave  
29203 Columbia, SC  
United States  
Phone +1 8034673943  
Fax +1 803770535  
Mobile +1 8034673943  
kberry@sc.edu

**Ronald H Blumer**

Producer/writer  
Middlemarch Films  
390 West End Avenue  
Apt 2dn  
10024 New York, NY  
United States  
Phone +1 2127993255  
blumer@panix.com  
www.middlemarch.com

**Stephane Cambourakis**  
925 Leavenworth Street #2  
94109 San Francisco  
United States  
Phone +1 4158120834

**Beatriz Castillo**  
Project Coordinator  
ITVS - Independent Television Service  
651 Brannan Street  
Suite 410  
94107 San Francisco  
United States  
Phone +1 4153568383 ext. 223  
Fax +1 4153568391  
beatriz\_castillo@itvs.org  
www.itvs.org

**James Day**  
Input Board Member  
115 East 86th St.  
10028 New York  
United States  
Phone +1 2128319276  
Fax +1 212423949  
Email jddayn@cuny.tv

**William Gilcher**  
Director, Media Projects North America  
Goethe-Institut Washington  
812 Seventh Street NW  
20001-3718 Washington, DC  
United States  
Phone +1 2022893777  
Fax +1 2022893535  
Mobile +1 2404819239  
william.gilcher@verizon.net  
www.goethe.de/usa

**Ron Hull**  
Senior Advisor to Programming & Professor of Broadcasting  
Nebraska Educational Telecommunications  
Box 83111  
68501 Lincoln, Nebraska  
United States  
Phone +1 402 4729333, x-315  
Fax +1 4024721785  
Mobile +1 4026171594  
rhull1@unl.edu  
Phone +1 4153568383 ext. 223  
Fax +1 4153568391  
beatriz\_castillo@itvs.org  
www.itvs.org

**Byron Hurt**  
Director/Producer  
Hip Hop: Beyond Beats and Rhymes  
1449 Maplewood Terrace  
Plainfield  
NJ 07060  
United States  
Phone +1 01119084448323  
Mobile +1 01115169096063  
bhurt@optonline.net  
www.bhurt.com

**United States****Valarie Kaur**

New Moon Productions  
236 5th Avenue  
Unit B  
90291 Los Angeles, California  
United States  
Phone +1 6502692792  
valarie@dwf-film.com  
www.dwf-film.com

**Jan Krawitz**  
Filmmaker/Professor  
Stanford University  
Department of Art and Art History  
Cummings Art Building, 435 Lasuen Mall  
94305-2018 Stanford, CA  
United States  
Phone +1 6507230704  
Fax +1 6507252472  
krawitz@stanford.edu  
www.stanford.edu/~krawitz

**Michelle Lee**  
Director of programming  
Peralta TV  
900 Fallon Street  
94607 Oakland, CA  
United States  
Phone +1 4158120834  
Fax +1 5104643250  
Mobile +1 4158120834  
mlee@peralta.edu

**Ronald Levaco**  
Producer/Director  
Trans Film and Video  
1192 Page Street  
94117 San Francisco, CA  
United States  
Phone +1 4154319611  
Fax +1 4158642573  
Mobile +1 9177573370  
Mobile +1 4155969611  
levaco@aol.com

**Kathryn Lo**  
Associate Director, Program Development & Independent Film  
PBS  
2100 Crystal Drive  
Arlington, VA  
22202 3784  
United States  
Phone +1 7037395226  
klo@pbs.org  
www.pbs.org

**Lilo Mayr-Ahrens**  
Producer, Director  
Sacred Films  
30 Reed Ranch Road  
Tiburon  
94920 California  
United States  
Phone +1 4153888345  
arthlight@aol.com  
www.sacredfilms.com

**Sharon Mullally**  
Editor  
Attie & Goldwater Productions  
557 Pelham Road  
19119 Philadelphia, PA  
United States  
Phone +1 4153481796  
Fax +1 4153571583  
teddybearfilms@earthlink.net  
www.teddybearfilms.com

**Stanley Nelson**  
Executive Producer  
Firelight Media  
2600 10th Street, Suite 636  
94710 Berkeley CA  
United States  
Phone +1 5107049200  
Fax +1 5107049201  
Mobile +1 9177573370  
Mobile +1 4155969611  
stanley@firelightmedia.org  
www.firelightmedia.org

**Michael O'Connell**  
Cinematographer/Director  
Haw River Films  
P.O. Box 1658  
27312 Pittsboro North Carolina  
United States  
Phone +1 9195497881  
mochrf@earthlink.net  
www.hawriverfilms.com

**Micha Peled**  
Director  
Teddy Bear Films  
690 5th St.  
Suite 102

94107 San Francisco, CA  
United States  
Phone +1 4153481796  
Fax +1 4153571583  
teddybearfilms@earthlink.net  
www.teddybearfilms.com

**Sharat Raju**  
Filmmaker  
Independent Lens  
236 5th Avenue, Unit B  
Venice  
90291 California  
United States  
Phone +1 3105628779  
Mobile +1 3105628779  
sharat@gmail.com  
www.americanmade.org  
themovie.com

**Susanne Schwibs**  
Producer/Director  
WTIU-TV  
Indiana University Radio-TV Center  
1229 East 7th Street  
47405 Bloomington, Indiana  
United States  
Phone +1 8128552217  
Fax +1 8128550729  
Mobile +1 8123221895  
sschwibs@indiana.edu  
www.wtiu.indiana.edu

**Joy-Marie Scott**  
Programming Coordinator, ITVS International  
Independent Television Service  
651 Brannan Street  
Suite 410  
94107 San Francisco, CA  
United States  
Phone +1 4153568383 ext. 232  
joy\_scott@itvs.org  
itvs.org

**Amy Shumaker**  
U.S. National Co-coordinator/Executive Producer  
U.S. Input Secretariat/South Carolina ETV  
1101 George Rogers Blvd.  
29201 Columbia, SC  
United States  
Phone +1 8037373433  
Fax +1 8037373476  
shumaker@scetv.org  
www.myetv.org/input

## United States

**Susan Teegardin**  
Video Association of Dallas  
1405 Woodlawn Ave.  
75208 Dallas, Texas  
United States  
Phone +1 2149416161  
susaboo@swbell.net

**Jonathan Tobias**  
UC  
934 Mound St  
45203 Cincinnati, OH  
United States  
Phone +1 5133813027  
jxtobias@gmail.com

**Bart Weiss**  
Director  
Video Association of  
Dallas/Dallas Video Festival  
1405 Woodlawn ave.  
Dallas Texas  
75208 Dallas, Texas  
United States  
Phone +1 2149487300  
Mobile +1 2142077696  
[bart@videofest.org](mailto:bart@videofest.org)  
[www.videofest.org](http://www.videofest.org)

NAME / ADDRESS

PHONE / E-MAIL

# Delegates by Name

Last updated on 4 April 2007

## 15. DELEGATES BY NAME

### Aaberg – Frey

#### A

**Simone Aaberg Kaern** Denmark  
**Jon Adelsten** Denmark  
**Anders Agger** Denmark  
**Jeanne Alexander** United States  
**Natalia Almada** Mexico  
**Kristian Almblad** Denmark  
**Georges Amar** Canada  
**Betina Andersen** Denmark  
**Bruno Andersen** Denmark  
**Mette Aaby Andersen** Denmark  
**Niels Gorm Andersen** Denmark  
**Saed Andoni** Palestine  
**Richard Angers** Canada  
**Karl-Heinz Angsten** Germany  
**Basil Appollis** South Africa  
**Meira Asher** Netherlands  
**Oladotun Olaseni Aisiwaju Dada** Nigeria  
**Ricardo Astorga** Chile  
**Barbara Attie** United States  
**Urs Augstburger** Switzerland  
**Jim Awindor** Ghana  
**Cia Axelsson** Sweden

#### B

**Stefania Bacciarini** Switzerland  
**Walter Bachmann** Switzerland  
**Erik Backman** Finland  
**Neus Ballus** Spain  
**Purna Singh Baraily** Nepal  
**Dominique Barneaud** France  
**Lisbet Barrett** Denmark  
**Béatrice Barton** Switzerland  
**Thomas Beck** Switzerland  
**Oliver Becker** Germany  
**Eva Bejder** Denmark  
**Magnus Bejmar** Denmark  
**Chelse Benham** United States  
**Ninja Benneche** Norway  
**Jens Berg** Finland  
**Christian Berger** Germany  
**Monica Bergman** Finland  
**Chantal Bernheim** Switzerland  
**Karla Berry** United States  
**Silvana Bezzola** Switzerland  
**Piernando Binaghi** Switzerland

**Knut Christian Bjerkan** Norway  
**Lasse Bjerre** Denmark

**Birdie Bjerregaard** Denmark  
**Marina Blok** Netherlands  
**Ronald H. Blumer** United States  
**Nicolai Bo Hjeds** Denmark  
**Regula Bochsler** Switzerland  
**Michel Bodmer** Switzerland  
**Monica Bonetti** Switzerland  
**Sergio Borelli** Italy  
**Helen Bowden** Australia  
**Susanne Brandstätter** Austria  
**Maurice "Moss" Bresnahan** United States  
**Julie Bristow** Canada  
**Else Bro Thuestad** Denmark  
**Morten Bröcker** Denmark  
**Carina Brorman** Sweden  
**Shaun Brown** Australia  
**Eva Bruun** Denmark  
**Con Bushe** Ireland

#### C

**Stuart Cabb** United Kingdom  
**Stephane Caombourakis** United States

**Diderik Cappelen** Norway  
**Anders G. Carlsson** Sweden  
**Olov Carlsson** Sweden  
**Victor Carrera** Spain  
**Joan Carreras** Spain  
**Beatriz Castillo** United States  
**Sylvie Cazin** France  
**Teresa Cebrián** Spain  
**Busisiwe Chaane** South Africa  
**Irène Challand** Switzerland

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Input 2007  
SRG SSR idée suisse / RTSI

**Input 2007**  
RTSI  
PO Box  
CH-6903 Lugano  
phone +41 91 803 51 11  
fax +41 91 803 53 55  
[info@input2007.org](mailto:info@input2007.org)

[www.input2007.org](http://www.input2007.org)  
[www.input-tv.org](http://www.input-tv.org)

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